

# VOGUE



BEAUTY  
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# SMART SWIM ACCESSORIES

go patriotic in  
**Red-White-and-Blue**



JENNY

PERSIS

RUTH

Drawn by  
Gladys Rockmore Davis

Perhaps because of the Bi-centennial, Paris openings this year brought out red-white-and-blue in a really big way. Especially for resort clothes. Whereupon the United States Rubber Company romped in with a knockout collection of swim accessories in simply elegant flag colors. With cheerfully *modest* domestic prices! Any store that has a Beach-Wear department worth the name will proudly show you these models.

**JENNY'S** "U.S." Howland aviator cap is one you'd better look at. Jenny chose it because it has suction cups along the inside edge that absolutely keep the sea in the sea. Red, blue, or white, stamped with a knotted rope design nautical as anything. . . Jenny got a pair of "U.S." red-and-blue rubber sandals, too—knowing how smart sandals are this year. Rough basket-weave finish and cork soles—just too enchanting!

**PERSIS** took a "U.S." Silhouette aviator cap that's a honey—white water weave rubber where it isn't red. All "U.S." Silhouettes are tailored to make your head look sleek as a wet seal. . . Persis also captured that grand "U.S." coat in white toweling with the ample, striped scarf. . . **RUTH'S** colored terry cloth coat is another "U.S." number that is pretty casual and chic. Both these coats have waterproofed back panels.

**RUTH'S** "U.S." Silhouette, Target model cap is one of this season's three cheers. . . And aren't her shoes swagger?—terry cloth like her coat, rubberized inside, cork soles! . . . The cute cap on the child is a "U.S." Fabricap—made of the soft crinkled rubber that resembles tricot. . . The child's "U.S." Swim-Rite Ring inflates back and front, but stays flat at the sides for free arm motion. Yes, adult sizes also—perfectly dandy.



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# We're always chasing rainbows

WE WENT to the Riviera (it's beautiful in spring). But ours was a pilgrimage with a purpose, and all the way from Saint Tropez to Monte Carlo we were conning the beguiling theme of summer fashions. What innovations we found!

• Sweaters in brigades! Tiny short ones, like Schiaparelli's; rugged, high-necked ones, like Chanel's; mannish, tailored ones; silly little feminine ones; careless ones with sleeves rolled up, for all the world like your own cook's. We smiled to ourselves, because these were the very things we had picked in Paris and sent ahead to be made up. • In frocks, we discovered, there's something quite new. It's the short peplum, slightly flared, and ending six or seven inches below the waistline. Then there's the simple, almost classic one-piece dress, which depends on detail and workmanship for its effect. (Bradley has several versions of both.) • And as to colors . . . well, that's the real excitement of the season! White, of course, is as good as ever. But there's a new green, just beginning to be worn, that's very cool, and poised, and sophisticated. There's a brilliant "off" red that you'll feel better just for seeing. There's a whole new range of pastels with that marvelous subtlety that only the French seem able to achieve. We've assembled them all. • And now that we're home with the spoils of our trip, we can't help feeling we really did find the pot of gold. And here it is . . . for you. The Bradley Knitting Company, Delavan, Wisconsin. "Slip into a Bradley and out-of-doors."

• Allaire has always been very active at spectator sports, and she's always very decorative, too. The two-piece frock is in white, with plain skirt and lacy blouse, knitted rather closely. It comes in several ravishing pastels also: dusty pink, mimosa yellow, and green. (No. 70179AD; about \$19.75.)

• Kathryn's three-piece suit is knitted in the new derby rib stitch, with the horizontal pattern. The tiny peplum and the deep revers are extremely smart. The short little sweater blouse underneath is done in a lacy, jacquarded effect. And the fluted, ivory buttons are adorable. It's especially nice in green, light blue, or lemon peel. (No. 70123D; about \$25.)



• Janet can never resist anything red. And truly, this frock is a gorgeous shade. The yoke effect, the detail on skirt and sleeves, and the narrow, crocheted edge, are awfully good points. It has a matching suede belt, with a wooden buckle, and comes in Lido red, Lugano blue, Basque yellow, blossom pink, or white. (No. 70121D; about \$15.75.)

—From a letter of LISA POTTER, BRADLEY SHOPPING ADVISER

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STUDY BY BARONESS von HORN





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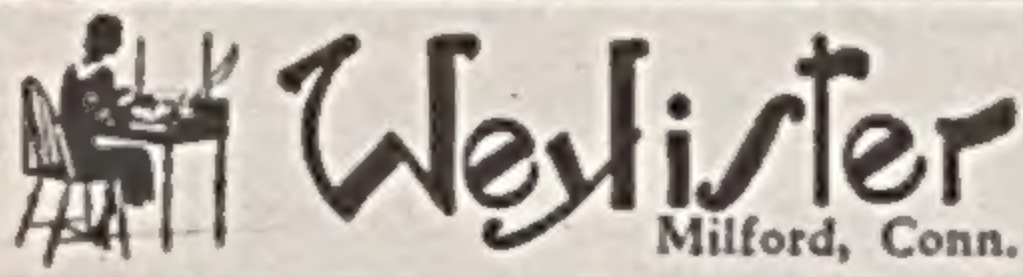
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The Bureau is maintained for your benefit. You should always feel free to consult it, as a matter of right, upon any question involving schools or camps. Of course Vogue has no particular interest in any school, camp or association of either. The sole function of the Bureau is to be of service to Vogue readers. It is staffed by college-trained men and women who devote all their time to visiting and studying schools and camps, to corresponding with and interviewing parents, teachers and camp Directors.

The best way to get information, in most cases, is to write direct to the schools and camps advertised in Vogue. And then, if you still feel that you need help, write to: Vogue's School & Camp Bureau, 1928 Graybar Building, Lexington at 43rd St., New York.



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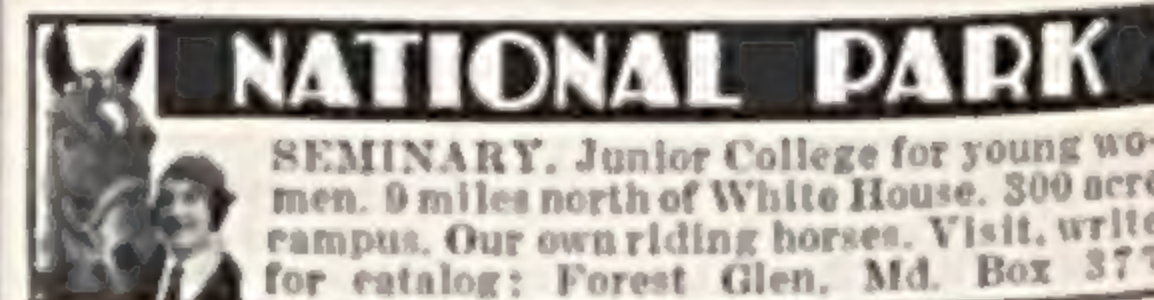


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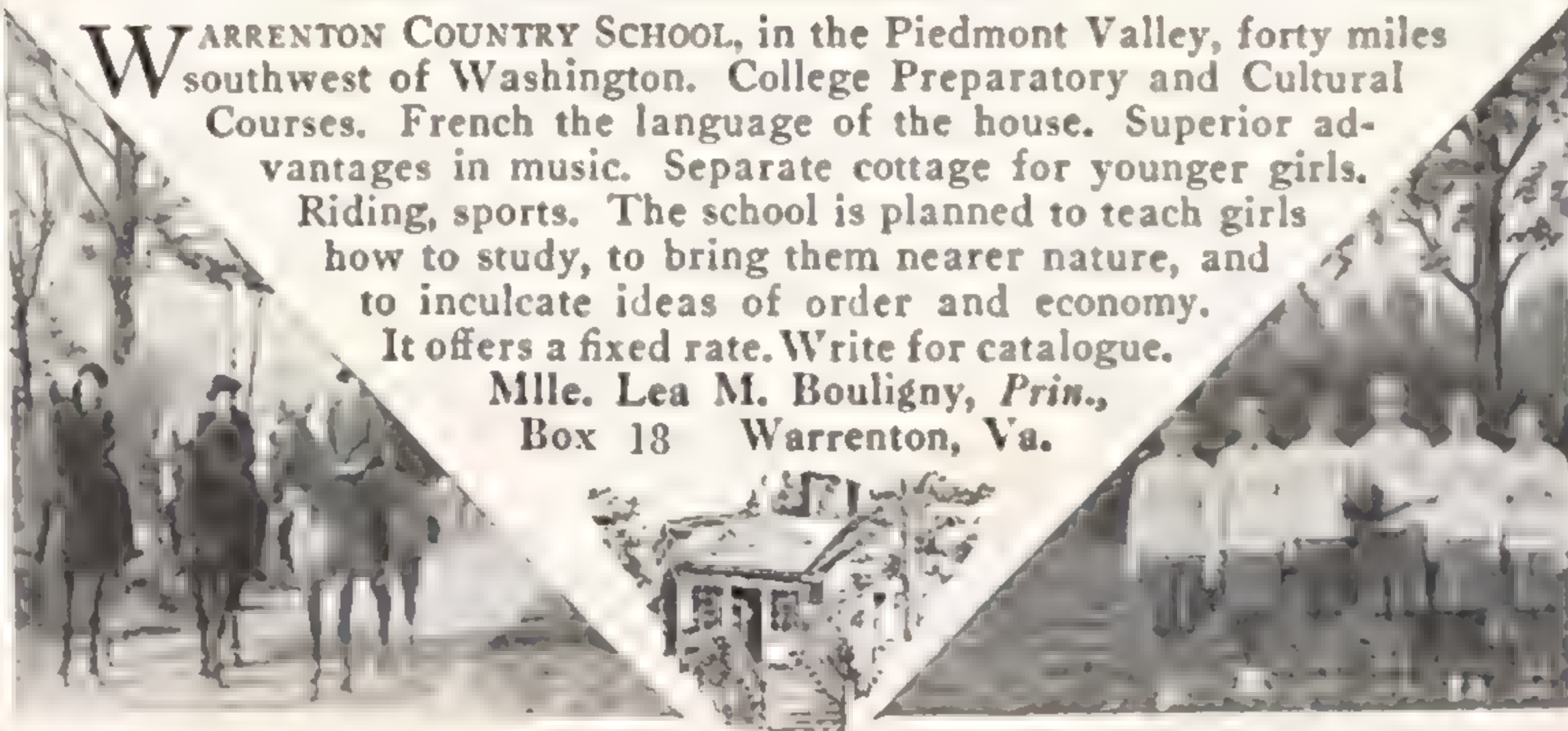
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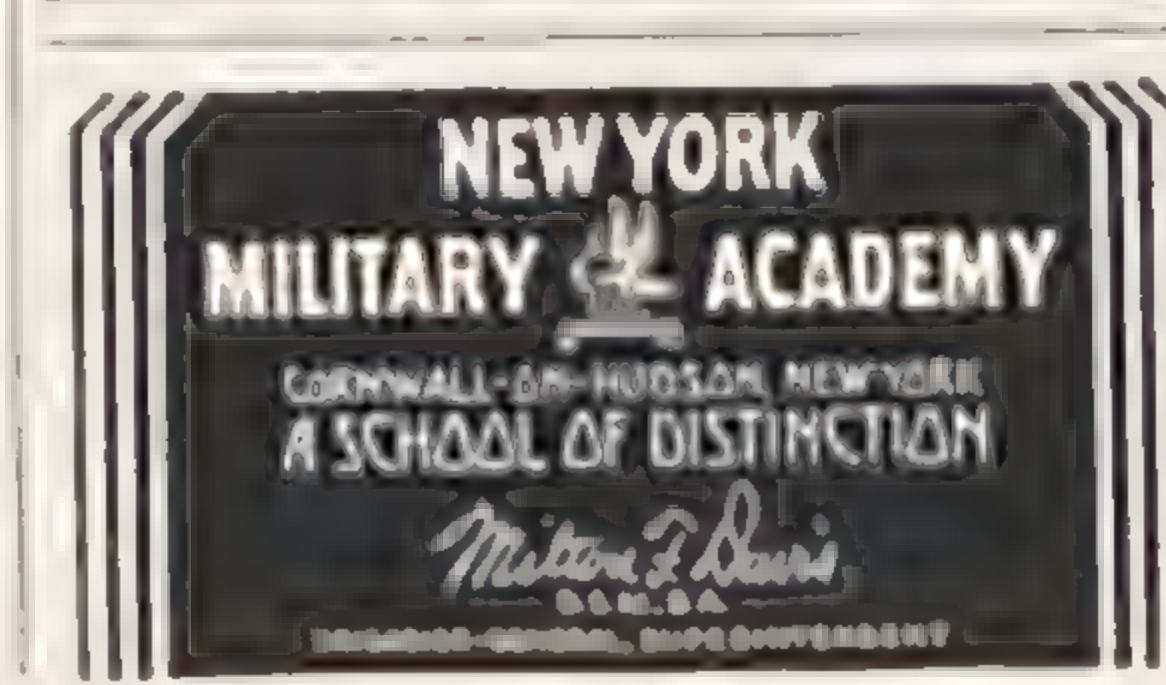
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# THE SHOPPERS' AND BUYERS' GUIDE

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## A long street of little shops that beauty built

That's what it is, this Shoppers' & Buyers' Guide, a long street of shops where merchandise or service is dedicated to the cause of feminine beauty. Here beauty is for sale in its every expression, in face and form, in dress and gear, in entertaining and social usage, and all the accessories. And each shop hangs out a little sign to tempt you in.

In this "Beauty Number" of Vogue you will find a particularly good representation of shops consecrated to beauty culture proper. Vogue recommends these shops to you because they operate on the note struck by Vogue's beauty articles. Many of them have been serving Vogue readers—satisfactorily—for many years. Some of these shops are accustomed to supplying Vogue readers by mail, sending free samples, as you will see by their announcements.

If, at any time, the Guide does not answer a question of yours, write to: The Shoppers' & Buyers' Guide of Vogue, 1928 Graybar Building, Lexington at 43rd, New York.

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## NEW YORK

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You're getting caught in the wheels of today and tomorrow—and you don't know it. You're turning, slowly but surely, into the person you never thought you'd be. You're becoming the man who has worn a nice, smooth track in his brain, from the house to the office, to the golf club. You're the woman who wanders helplessly about the house, watching cunning mechanical devices do the housework. The modern man or woman is changing into a little squirrel that spins its gilded cage, and says, "Look how busy and important I am!"

Quick! While there's still time—take life in both hands and shake it awake. Give your biographer something to write about. Live before you die. Jump clear of the cage. It's really not squirrel-tight at all. It's just your imagination, working in the same old rut.

There's a sunset calling to you from behind a snow-capped mountain. There's a little lost cove where the moon rises and sets the sea on fire with silver flames. There's a wise old donkey ready for a climb, with a whole philosophy of life between his nose and ears. There's a street of shops in a far country, with a little fan you're going to get there, sooner or later.

Look, in the crystal ball. There's somebody in a motor streaking along against a hot green sea, under an incredibly blue sky. It can't be you, that somebody, because it's laughing, alive, smooth-browed and hair-tossed. Besides, it's a younger person, an individual with both hands full of life—and no soul-destroying squirrel cage in sight!

Believe it or not, as Mr. Ripley says, the house or the office or the club will muddle through somehow without you, for those few weeks or months. Just start planning now and it will become easier to accomplish every minute.

Write to the travel advertisers represented in this issue. They have planned jaunts and journeys without number, some of which are bound to suit your time, your taste and your pocketbook. They have developed a fascinating type of travel literature, positively wet with local color. Write to some of these advertisers today. Tell them you saw their advertisements in Vogue, just to make us a little bit happier.



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From the people who copy our shoes

Here is a Saks • Fifth Avenue original...a patent leather opera piped in white kid. Its quality is irreproachable, its fit glove-like. Its price, 12.50



SAKS • FIFTH AVENUE ORIGINAL . . . . . 12.50

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SOMEBODY'S QUITE CLEVER COPY... AT MUCH LESS MONEY



## SAKS • FIFTH AVENUE

HIGH HAT MEANS HIGH FASHION, NOT HIGH PRICE



OF COURSE, our shoes are copied. Every originator suffers the same penalty for his originality.

But...are we complaining? On the contrary! We're even advertising the copies you'll find elsewhere in the hope that you'll buy and try a pair.

Because . . . nothing will bring you back here faster. Or hold you, as a customer, more firmly!

One blister is worth a thousand words . . . of salesmanship on our part. One slatternly, yawning heel tells more . . . by contrast . . . about the glove-like fit of our Fenton last than our best salesman could ever tell you.

Maybe you'd better buy three copies, instead of one. Just to find out, for yourself, that three pairs won't wear as long as *one* pair of Saks • Fifth Avenue originals.



# V O G U E

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## BEAUTY NUMBER

Cover Design—Colour photograph by Steichen

### BEAUTY

Just how they do it . . . . .	28-29
Where beauty begins . . . . .	32-33
Baste with oil, brown lightly . . . . .	48
The gospels of beauty . . . . .	49
Beauty at face value . . . . .	60
New summer beauties . . . . .	64
On her dressing-table . . . . .	66-68

### PARIS FASHIONS

In a Paris boîte . . . . .	26-27
Like a Provençal peasant hat . . . . .	34
The natural leghorn . . . . .	35
Miss Lawrence in widow's crape . . . . .	40
Cut from the cloth . . . . .	50

### NEW YORK FASHIONS

Three on a summer afternoon . . . . .	30
Masterpieces of hand-knitting . . . . .	31
Wet or dry . . . . .	36-37
Close harmony in shoe and dress . . . . .	38-39
Shop-Hound . . . . .	51
Vogue's new portfolio of smart economies . . . . .	52-53
Glamour worth buying . . . . .	54-55
The perennial chic of white woollens . . . . .	56-57
Finds of the fortnight . . . . .	58-59
Designs for practical dressmaking . . . . .	62, 70

### SOCIETY

Mrs. Ogden L. Mills and her daughter	Frontispiece
Washington . . . . .	23-25

### VARIETY

Vogue's-eye view of the mode . . . . .	21
Seen on the stage . . . . .	41
As in a French restaurant . . . . .	42
Cool first courses . . . . .	43
Mr. and Mrs. Cecil Baker's apartment . . . . .	44-45
The Côte des Maures . . . . .	46-47

### ADVERTISING SECTIONS

Schools . . . . .	6-11
Shoppers' and buyers' guide . . . . .	12
Travel . . . . .	17
Advertising index . . . . .	78

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### THERE ARE THREE VOGUES AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue  
Michel de Brunhoff—Editor of French Vogue  
Alison Settle—Editor of British Vogue





LES POUDRES DE RIZ LES PLUS FINES  
LES PARFUMS LES PLUS SUBTILS  
LES FARDS LES PLUS DELICATS

C A R O N



# Vogue's

**Eye view of the mode**



THE two pictures at the left, taken from old Vogues, show the then Mrs. Arthur Scott Burden and Mrs. Charles Smylie, who have gone right back to Nature as Nature was conceived to be in 1914 and 1917. This sort of garment was the Indivisible Minimum for bathing-suits, and, when you had seen a lady in one, you were supposed to have seen all. Now, turn to page 36 and have a look at what is now considered adequate covering for the female form. Agitators for dress reform who contend that the pendulum will swing ocean fashions back to complete covering would do well to take a glance at these covered women of only about fifteen years ago.

ON the right, you may see Baron Hoyningen-Huéné, one of the starriest of Vogue's star photographers, locally known as The Man Who Never Took a Dull Photograph. He was snapped at a luncheon out at Lady Mendl's at Versailles, relaxing after his last big fashion sitting, when he marched our little mannequins down to the swellest of Parisian boîtes and took them against the extraordinary decorations there (page 26). Who would have had a sudden notion like that? Who but Huéné?

NOW that we are at the height of the coconut-oil season, up jumps the perennial argument. WAS it Josephine Baker who made us all crave brown skins or wasn't it? Certainly, we can't deny that it was that very summer when she first swang from the roof of the Folies-Bergère in a banana-peel and a diamond necklace that all smart women began furling their parasols and deciding that it would be amusing to be brown. But did the dazzling effect of her savage young limbs really inspire those first devotees, or would they have done it without her? Whatever the origin of the idea, it has been the chief summer preoccupation of women ever since. Now, we grow preoccupied about it ourselves. (Page 49)



WHEN our French staff went to the most beautiful women in Paris and asked just exactly what they did to make themselves so beautiful (their answers are on pages 28 and 29), they all answered concretely, "Why, I do this. I do that. I use a little of this. Then a little of that." When we put the same questions to a great beauty over here, she raised her beautifully plucked eyebrows in gentle astonishment. "What do I do?" she said, "Why, I don't do anything at all." There you have the difference. They are perfectly frank about their beauty technique. We still like to feel that beauty just happens.







TONI FRISSELL

**Mrs. Ogden L. Mills and her daughter**

Mrs. Mills, the wife of the Secretary of the Treasury, is one of the most beautiful women in Washington. Her daughter, Miss Dorothy R. Fell, vibrates between the young life of Long Island and New York and the gay international whirl of the American capital



# WASHINGTON

By Mrs. J. Borden Harriman

THERE is a subtle excitement about life in Washington. It is especially so in the case of the newcomer, but, even to the initiated, it need never be boring. True, there is only one mode of entertaining in vogue—dinners, dinners, dinners—but there are too many groups from which to draw the guests for these to become monotonous. There are the Diplomatic Corps, Congress, the Cabinet, the Army and Navy, and the newspaper correspondents.

In addition, there is a continuous dropping in of celebrities from all over the world. As in Paris, the residents staying put long enough find all their friends turning up constantly. It must be conceded that the advent of a famous person is the signal for a free-for-all among leading hostesses to secure him as a guest.

"Twice during Mr. Churchill's short visit, last winter, I sat next to him at dinner. When would you ever do that in New York?" The speaker, a recent addition to Capital society, was arguing as to the advantages of Washington over other cities as a place of residence. That she drew on her imagination as to her own seat at table is neither here nor there. It is this chance of meeting some one new and interesting that lends a zest to "going out" in Washington.

Certainly, there is a sparkle and brilliancy not found anywhere else now, except at the height of a London season. The formality still existing must appear almost ludicrous to those accustomed to the present hurly-burly of New York life. Invitations to dine are sent out six weeks or one month in advance, and the question of precedence at these parties is of the utmost importance. A newly arrived hostess, if she has no secretary to warn her of reefs, turns to the Bureau of Protocol of the State Department for advice on seating her guests. If a slip should be made, such as placing a foreign Minister ahead of the Speaker of the House, or a Cabinet officer before an Ambassador, it might cause an upheaval.

Few officials seem sufficiently broad-minded to overlook such an incident when it affects them personally. Demanding respect for the office, not its occupant, is how they explain their sensitiveness. Of course, the Diplomats, as representing their governments, have every reason for insisting that the rules be observed. The motive back of a democracy taking too seriously this old-world custom is not easily explained, except in relation to the two or three at the top. It appeals to the sense of the ridiculous to see some of the small fry scrambling for place.



LADY LINDSAY, WIFE OF THE AMBASSADOR FROM GREAT BRITAIN

The whole procedure is occasionally responsible for comic scenes. Recently, a man occupying a high office was greatly incensed to find himself on the left of his hostess. Some one had blundered. As the dinner progressed, he grew more and more irritated. Finally, he was overheard telling the woman on his left, in no gentle terms, that her husband had usurped his seat. He took out his revenge, later at the poker table, when he refused to share the liquid refreshment that he had brought with him to the dry house, guarding the bottles beside his chair as jealously as a child. This was, however, less disconcerting to the other guests than the haughty withdrawal from another party of a Supreme Court Justice when he found himself sitting below a lesser light.

In truth, this game of precedence has become a solemn rite. Aside from this, there is less real snobbishness to be found here than almost anywhere else in the United States. Any one from the Vice-President down will accept an invitation to the smallest ménage, and the hostess who is sure of herself has no self-consciousness about offering hospitality even of the simplest.

When officials are present, as the men wear tail-coats and white ties, the women are accordingly *en grande tenue*. Their frocks are generally low necked and short sleeved, made of velvet, brocade, or satin. To wear a simple crêpe de Chine dress with a jacket, and magnificent jewels, including a diamond bandeau, seems a travesty on form. The few from out of town who do this, with the criticism that the others are *démodé*, have, some one suggested, been too literal in their interpretation of Paris fashions. Were not the little jackets and capes now so popular designed to transform a grand décolletage into a costume suitable for an informal party? Better still is the explanation that they were meant for the cold, draughty houses in Europe.



Certainly, it is a great boon here to be able to make the same dress serve for more than one type of occasion. The warning of an old resident on my arrival that five new evening frocks each winter are necessary seemed a bit of an exaggeration. It has been proved that by good management one can do with fewer. None the less, the wear and tear is prodigious.

A prominent Newport host of the 'Nineties used to brag that he was asked out to dine thirty out of August's thirty-one days. In Washington, in winter, the popular man or woman might, if it were possible, attend two or three dinners each night.

Conversation here is not, as in so many places, a lost art. What Congress or the Cabinet is doing takes the place of gossip about friends and neighbours or that soul-stifling habit of bridge.

No matter how long in advance an invitation has been accepted, one from the White House, even at the eleventh hour, necessitates breaking it. Some Presidents have thoughtfully included in their messages, "if not previously engaged." It has, however, become customary to look upon a bid to the President's house as a "command," and seldom if ever is a regret sent. One hostess, during the Harding administration, was faced with the predicament of having twelve guests drop out within two hours of their

expected arrival. They had all been summoned by the Chief Executive. I attended a dinner last year where both host and hostess were absent. The command had been received too late for them to postpone the party.

Official dinners at the White House are a duet of Colonial simplicity and monarchical magnificence. The guests are ranged around the East Room in alphabetical order, awaiting their hosts. As the President and his wife go the rounds, an Aide makes the introductions. After that, the men find their partners, and the procession down the long hall commences. About eighty are seated at the horseshoe table, which was an innovation in the Roosevelt administration. The floral decorations are beautifully lavish, being supplied by the Department of Agriculture conservatories. After dessert, the men have a short time for smoking and coffee in the President's library before they rejoin the women in the octagonal Blue Room. Then everybody goes again to the East Room for the musicale. There is an atmosphere of quiet dignity about the home of our Presidents, which, like Mount Vernon, stirs emotions of pride and patriotism.

Perhaps it is the influence of the South that makes Washington essentially a city of homes. People enjoy receiving their friends under their own roofs; and they value the evenings they spend quietly there with their families. Frequenting restaurants has never been a habit. In the main, night-clubs have not flourished, and the push-the-button-and-ask-for-Gustave type of speakeasy hidden away in a basement is a rarity, if (Continued on page 70)



MRS. TRACY DOWS, OF NEW YORK AND WASHINGTON



MRS. WILLIAM WARREN BARBOUR, WIFE  
OF SENATOR BARBOUR OF NEW JERSEY



MME. NANO, WIFE OF THE COUNSELOR OF THE ROUMANIAN LEGATION



MRS. RUTH BRYAN OWEN, CONGRESSWOMAN





PHOTOGRAPHS BY TONI FRISSELL



MRS. ELEANOR PATTERSON, WASHINGTON EDITOR

MRS. SHONE \* MRS. HURLEY \* MRS. HARRIMAN

Having tea with Mrs. Harri-  
man, author of the accom-  
panying article, are Mrs. Ter-  
ence A. Shone, wife of the  
First Secretary at the British  
Embassy, and Mrs. Patrick J.  
Hurley, wife of the Secretary  
of War. Mrs. Patterson (left)  
was formerly Countess Gizycka



MRS. FRANK WEST, PROMINENT WASHINGTON HOSTESS



MRS. WARREN DELANO ROBBINS AND MISS HELEN ROBBINS



MRS. F. TRUBEE DAVISON, WIFE OF THE ASSISTANT SECRETARY OF WAR



MRS. FRIDRICH VON PRITWITZ UND GAFRON  
WIFE OF THE AMBASSADOR FROM GERMANY





PHILIPPE ET GASTON • VERA BOREA



MIRANDE • MIRANDE-BONWIT TELLER

All of these photographs were taken in the fantastic new Paris night-club, "Montmartre," which is packed to the doors every night with very smart people dancing amid lifelike trees and street-lamps in a replica of the famous square at the top of Montmartre

Above, left, you see one guest in a flowered cotton piqué, "Soir d'Eté," over which goes a blue velvet bolero. Another diner is in black-and-white dotted organdie, "Au Temps des Cerises." Cotton seems particularly smart in the atmosphere of this boîte

At the left, against an amusingly faithful back-drop of the Sacré Cœur, seen from the place du Tertre, is one lovely lady in a dress of pale mauve organdie with a cape of violet-red velvet bordered with ruching. It's "Orchidée," worn by Miss Agneta Fischer

Pale rose organdie, on the other lady at the left, is charming in this "La Bohème" atmosphere. French knots are embroidered all over the organdie, and the high waist-line is marked by a sash that ties in one with the front of the bodice. It's "Perle Rose"

HOYRINGEN-HUENÉ, PARIS





TWO MODELS FROM HEIM

HOFMANN-HUENE, PARIS

Another corner of the new boîte—as riotously gay as the place du Tertre, which it imitates. The lady standing wears pale blue organdie—given the sophistication of silk by means of hand-sewed tucks. This is “Joséphine,” worn by Miss Suzette Salen

In the foreground, with her back to you, is another staunch believer in polka-dot organdie—bright blue on white. An especially nice thing about this, “Longchamp,” is the fichu that serves as a sash by tying in back. Worn by Miss Evelyn Grieg

## IN A PARIS BOÎTE



# JUST HOW THEY DO IT



MADAME LUCIEN LELONG

VOGUE has interviewed six of the great beauties of Paris and photographed them all from two different angles. The answers to no two of the interviews are the same. The conclusion is that no one royal road to beauty exists. And the moral is that you should study yourself and your needs and then follow, unswervingly, the course you have laid out.

**MADAME LUCIEN LELONG:** Madame Lelong, formerly Princess Paley, a Russian by birth and the half-sister of Grand Duchess Marie and the Grand Duke Dmitri, is the very symbol of the new beauty in Paris to-day. It's a question of poise and proportion—the lovely way she holds her head and moves her hands. Great stillness seems to settle down upon her, yet every attitude is perfectly free. She has a small head and the long, slim lines that are so right with the new romantic clothes.

For her skin, Madame Lelong uses the Lelong products and takes counsel with Madame Marchino, who, every three months, gives her skin a thorough cleansing treatment and puts on applications of hot camomile tea. Every morning, Madame Lelong washes her face with very hot water and Vigier soap, and, before going to bed or applying rouge or powder, she cleans her skin with a very greasy cream. During the day, she uses a light ochre powder, over a very light cream, substituting a slightly darker ochre in the evening. Into the powder, she sifts a little dry rouge, which gives the powder a most becoming *reflet*.

Night and morning (with her doctor's approval), she puts a few drops of *collyre*, called "L'Argyrol Barnes," in her eyes. She plucks her beautifully curved eyebrows slightly and curls her long lashes. She uses Rimmel on her lashes and a little very pale green shadow on her lids.



MISS ISABEL HENRY



PRINCESS ILYINSKY





MADAME ELOUI BEY

Once a week, she goes to the Frances Fox Institute, where her hair is washed in their solution of herbs. Twice during the week, she dry-shampoos her hair herself, and, before sleeping, she shakes on it lycopod powder, which she brushes off the next day, first with a dry brush, then with a brush on which she has poured a few drops of perfumed lotion. Her hair curls naturally, and she never allows an iron to touch it. Raymond, at Calou, sets it in that charming page-boy style.

Her hands are very long and beautiful, and she gives them a great deal of care. Twice a week, at least, she goes to Madame Mille's for a manicure. She likes the deep coral shade of lacquer; sometimes, she has no varnish on her nails at all. She uses a great deal of the mimosa oil and cream-and-powder mixture, massaged together into the hands, and sleeps with the cream on her hands, protected by perforated washable kid gloves.

She bathes in very hot water, followed by a vigorous eau de Cologne rub. Cold water she uses not at all. She eats little, but doesn't bother about a diet or régime of



MADAME MARTINEZ DE HOZ

any sort. She has very little sleep and always reads on going to bed. She wakes up at nine and breakfasts on *café au lait* and toast. She has fittings and rendezvous in the mornings, and a Japanese massage for half or three-quarters of an hour at noon. She goes to expositions and teas and cocktails in the afternoon. No cigarettes before lunch, no exercise during the week. On Sunday, sometimes, a little golf; two months of "change" at Venice in the summer. But no sun-baths, and not many baths in the sea. One month of occasional skiing at Saint Moritz.

Madame Lelong believes in variety of activity and excitement. She thrives on work and play; she never rests, never stops, practically never sleeps. She is out every night. She never misses the opening of a night-club, a movie, or a play. She loves dancing, music, books—everything that appeals to the mind. Yet she manages to find time to be fitted for her beautiful Lelong clothes and her Reboux and Maria Guy hats, and to lead a completely active, civilized life, and keep serenely beautiful at the same time. Her secret is never to stop, never to rest, and still to keep her faith in the excitement of life.

**PRINCESS ILYINSKY:** Princess Ilyinsky is the American wife of the Grand Duke Dmitri of Russia, and, as the former Miss Audrey Emery, she is as well known in America for her great beauty as she is in Europe. Hardly a season goes by without seeing her in New York or Newport or Palm Beach. She has a charming home in Neuilly and spends most of her week-ends at her country place in Normandy. She has also lived a great deal, before her marriage, in Biarritz, with her mother, the Hon. Mrs. Alfred Anson, and she often returns for quiet, restful vacations, with an outdoor life of occasional golf and horseback riding. She wears clothes with enormous distinction and is dressed exclusively by Lanvin, getting her hats from Marie Belair. (Continued on page 65)



HOYRINGEN-HUENÉ, PARIS

MADAME SIMON ROLO





PEGGY HOYT • STEIN AND BLAINE • JESSIE FRANKLIN TURNER

### Three on a summer afternoon

Blissfully cool navy-blue chiffon splashed with white polka-dots. Its amusing sleeves are one claim to glory, and its softly draped neck-line is another. This is an excellent dress for afternoons in town

Here is a dress for formal afternoons or roof-garden dining—picturesque, but not too picturesque. It's of sheer cotton voile—navy-blue with a white figure. The frothy cape collar is of an embroidered batiste

This chiffon dress is called "Marie Laurencin" because of its subtle blues and blacks and pinks. Then, the designer, a superb colourist, added bandings of very dark green and a girdle in brilliant red





MODELS FROM MRS. FRANKLIN, INC.

### Masterpieces of hand-knitting

A white coat that will stand out among the millions of white coats that crowd the summer scene. It is entirely knit by hand—every inch of it—and it has that blue-blooded hand-knitted look and wide revers

Another magnum opus of the knitting-needle—a knitted white two-piece dress that is a rare specimen of fit and workmanship. You may wear the red-and-white striped knitted scarf as a scarf or as a belt



# WHERE BEAUTY BEGINS



• White marble, fur, white ivory, many mirrors—all are used in this bathroom in Mrs. Harry Payne Bingham's New York house, shown in the photographs at the left

White marble for the bathtub in a mirrored niche; fur for the rugs and to cover the mirror bench; ivory for the knobs of the cupboard drawers; and mirror for the engraved frieze by Pichenot. Carpet and curtains are white, too. Decorations by Elsie de Wolfe

• A lovely, shimmering room is Mrs. Harry Payne Bingham's powder-room, shown below, with its walls and ceiling papered in silver and its cornice, trim, and baseboard all of mirror

Elsie de Wolfe did the decorations, using pale buff for the rug, chartreuse-yellow for the curtains, creamy white plush to cover the benches, and zebra-striped toile on the chairs. Light appliques are of mirror and mother-of-pearl



THE 3





• The dressing-table at the right is a black lacquer table in Chinese taste—another detail from Mrs. Bingham's Park Avenue house, this time in her bedroom, which was decorated by Elsie de Wolfe

The room has off-white walls, creamy curtains, and a bed upholstered in quilted cream satin. A mirrored tray and two boxes lacquered in black and gold hold toilet equipment, and the lamps are made from charming Dresden figurines



THE 3



L. DEBRETAGNE, PARIS

• Just above, you see Mrs. Henry Gray's dressing-table, in her New York house. Made of chromium metal, with a glass top, it is an effective background for the accessories of old silver and tortoise-shell

The modern lines of the table are set off by the hand-tufted Moroccan rug in white and tête de nègre. The simple broad top is something to be noted—offering, as it does, the luxurious feeling of space

The windows against which the dressing-table stands are curtained with white damask—another example of the increasing use of white, especially in dressing-rooms. Mary Howard was the decorator

• This dressing-table (left) is in Paris, in a bedroom painted in delectable rose-petal shades and combining old and new decorations with great charm

The modern dressing-table is of mirror with a section of illuminated glass in the centre and dark wood handles on the cupboard drawers. The mirror is an old Venetian one, and the chair, upholstered with quilted rose satin, is Victorian

Crossed curtains of white organdie, a white rug, and lovely old crystal candelabra are other interesting details in this room, which is full of suggestions for the woman planning the bedrooms in her own house





AGNÈS HAT—SAKS-FIFTH AVENUE • MAGGY ROUFF DRESS

### Like a Provençal peasant hat

The tiny, shallow crown of "Biarritz" and its wide, drooping brim, which ducks down agreeably over one eye, make you think of the big sun-hats of Provençal peasant girls, but the colours and the way the beige and white picot are used are typical of modern Paris. The dress has a Lady Hamilton fichu and white crochet sleeves with white crochet gloves to match





REBOUX HAT—BONWIT TELLER • AUGUSTABERNARD DRESS

The leghorn, that old favourite of Parisiennes, the genuine "chapeau en paille d'Italie" of the old, luxurious, languishing days of real flirtations, is back again. Very big, very smart, this one, called "Pour Vous, Madame," is laden with red feather poppies with green grosgrain stems and worn with one of the new high-waisted chiffon afternoon dresses, "No. 807"

### The natural leghorn reappears



# WET OR DRY

The neatest trick of the season, the separate, removable skirt, is on all four of these suits

1. Claret-red jersey embroidered with large white dots; from Saks-Fifth Avenue

2. The square neck-line on this white jersey suit is piped in blue, brown, and white; Best

3. Blue-and-white diagonal stripes for this jersey suit with a blue skirt; Saks-Fifth Avenue

4. For silk suit devotees, here is a navy-blue and white bolero-topped model; Saks-Fifth Avenue



THEY'RE briefer and tighter, these new suits. So much briefer that they make your old ones seem to hang long and limp. And so much tighter that they make the others feel as though they flopped about you in the wind. But this new tightness makes you feel less naked, for your suit stays put. It clings to you like the skin to an orange.

And they're brighter! Bright blue, orange, and rich garnet-red are all very smart. With them, have all-white accessories. White suits are still terribly chic, too. But they must be in a thick, spongy weave that either is or looks hand-knit. Fortnum and Mason has a marvellous one. It's cut out on the sides, as well as low in the back, so you should wear a bright, brief little jersey jacket with it,

when you're not actually in the water. The short sleeves will protect your upper arms from sunburn, too, if you're vulnerable.

It's just as smart to have vivid accessories for your white suit, as it is the other way around. Saks-Fifth Avenue, with their well-known flair for the aquatic, have nice hand-knit English suits in mixed ribbed effects (beige-and-reddish-brown is good), and Best and Altman have new suits of "Nubella," a tweedy fabric.

When you want to change from a wet to a dry like a timid Congressman, toast in the sun for awhile and then slip a beach dress or beach skirt over your maillot. If you choose one of the suits on this page, you can remove





These are all one-piece models—briefer, brighter, and tighter than last year's suits

5. Green jersey with tucking to make you thin; Franklin Simon

6. Bright-blue jersey with a Vionnet twist to its necklace-belt arrangement; Best

7. This white suit in a spongy waffle-weave looks hand-knit. It is cut for slimness; from Saks-Fifth Avenue

8. This yellow Jantzen suit is so well-fitted that a belt is a matter of taste. It's from Altman

the little jersey skirt, so there'll be no bulge. Wrap-around skirts and dresses will be as prevalent as sandpipers on the smartest beaches this summer. The dresses have décolletages to match your suit, so your tan can proceed unimpeded. Natural crash linen makes grand ones, if your suit is bright. Jay-Thorpe has a good beach dress in wide-wale white piqué.

But maybe you're pyjama-minded? There's nothing like sailor slacks for boating, of course. Best has a good variety of beach pyjamas—in white linen, and in bright red jersey, to wear over your white suit. This shop has striped piqué ones, too, and seersucker ones that are inexpensive and cut like overalls. Best has seersucker shorts, too,

to wear over a suit, with a sweater. And Saks-Fifth Avenue has Hawaiian shorts of natural coloured rough cotton with red stripes down each side.

The new bathing peignoirs are as tailored as sports coats—revers, belts, pockets, and all. The newest length is midway down your calf, and the best ones are of towelling or heavy jersey.

Enormous beach hats of natural straw seem to be sprouting everywhere. Saks-Fifth Avenue has one with a mesh crown to air your hair and another with green-and-orange pompons perched high on the stern of the crown—which looks sort of Creole. Maybe you will, too, in your tan!

As for bathing-caps, the smartest are white ones—simple and well-cut.





BRUSH BOURGES PHOTO-CONDÉ NAST PROCESS

## CLOSE HARMONY

### in shoe and dress

Let your shoes and gown agree in colour. Observe how these blue satin sandals piped with silver kid, from Jay-Thorpe, point up the blue in the printed crêpe roma, which is from McCutcheon. The Blondeen "Wisp" stockings are Van Raalte's

Perfectly plain pumps are coming into their own again. These crêpe de Chine pumps, from Bergdorf Goodman, are dyed a lovely shade of mulberry to match the mulberry-and-white McCutcheon crêpe. Walter Fred "Peep-toe" mesh stockings





### The maximum of chic per foot

A clever handling of straps makes an unusual sandal of this yellow crêpe and silver kid model; from Saks-Fifth Avenue. Charming with the printed crêpe from McCutcheon. The Phoenix nude evening stockings look like your skin

When you dress pretty formally in late afternoon—tie your dress and shoe colours together. A suède sandal, from Vanity Boot Shop, is worn with a crêpe roma from McCutcheon. Van Raalte "Sheerio" stockings, in "Gloria" shade

Only a few snaffles hold on this dyeable suède afternoon sandal; from Bergdorf Goodman. It's a happy choice with the brown-and-white printed semi-sheer silk crêpe from Wanamaker. Rachelle stockings—a Phoenix creation

With fewer wide open spaces, these green crêpe de Chine sandals are firm and foot supporting; Bonwit Teller. You see them with a polka-dot crêpe from McCutcheon and Hammingbird "Bimini" coloured evening stockings





HORST, PARIS

SCHIAPARELLI—GERVAIS

### Miss Lawrence in widow's crape

Schiaparelli suddenly amazed the world by using a crinkly white mourning crape, and now Miss Gertrude Lawrence, Madame Agnès, Madame Schiaparelli herself, and all smart women are wearing it. This gown has a little train and a peau d'ange slip. Miss Lawrence adds a scarlet-and-white chiffon scarf



# SEEN ON THE STAGE

By David Carb



ONLY two classes of people feel that they have cause to complain about the 1931-32 theatrical season. There has been little or nothing produced that endured beyond a few meagre performances which pleased the Elegentsia; the sixteen successes, with one exception, have been singularly free of pretentiousness. Although they ranged from wildest farce through comedy, melodrama, and romance to unrelieved tragedy—all but one have been honest, straightforward, successful efforts to do what they tried to do. The one that can not be so described is "The Animal Kingdom" by Philip Barry, a drama flatulent enough and suffused with sufficient snobbery to delight the Elegentsia.

The Elegentsia, it should be explained, are the people seen and heard in every country in every generation who come suddenly into wealth or fame and, being wholly unprepared for what fortune has bestowed upon them, do not know how to comport themselves in their new and dizzy milieu. Molière wrote about them in "Le Bourgeois Gentilhomme"; Sardou's "Madame Sans-Gêne" symbolizes and satirizes them all. For a long time, now, we of this generation have been calling them the *nouveaux riches*. They strive wildly for elegance without knowing what it is, and the glittering jewels in the duchess's coronet are, every minute or so, revealed as merely the laundress's iridescent soap-bubbles. Even those among the *nouveaux riches* who achieve a certain semblance of "manner" are unable to sustain it—what they are constantly breaks through the veneer with which they have managed to coat themselves.

The second group of malcontents (they are shouting vociferously that the recent season proves beyond doubt that the theatre is deep in its final act) is composed of the producers of poor plays.

The rest of us, if we take the trouble to study the dramatic activities of the past nine months, will be joyous. For, although nothing startling or experimental—except "Of Thee I Sing"—found its way to the Broadway stage, there can be no doubt that a great and vital change is near. Historians of the theatre will with more truth than originality probably call this "The Transition Year."

This department has pointed out before that the actor-manager and the playwright-manager are now assuming control; that the manager who "found" the funds and for that service assumed the pose and the power of a Louis Quatorze is disappearing. (If he had heard of *le roi soleil* and his famous utterance, he would probably have proclaimed, "*Le théâtre, c'est moi!*") What has not been referred to is what must and will happen to the dramatist.

For many reasons, he has been slow to recognize and respond to the shift in the popular mood. He is vaguely aware that the period of negation has passed, but he has not fully accepted the fact that sentiment has superseded it—largely because it is our own and a unique kind of sentiment. So he straddles. While holding on to photographic realism, he reaches out for tenderness. He attempts to include some of both, and the result is neither one thing nor the other—a potpourri of ingredients that do not mix. Such straddling cramps imagination, as well as style. Dan Totheroh's "Distant Drums" and Paul Green's "House of Connelly" provide sufficient proof; and, in the field of musical comedy, "The Cat and the Fiddle"—charming, melodious music attached to a "book" composed largely of wisecracks and Broadway "gags."

Of course, it must not be forgotten that a dramatist schooled in one method of expression finds it extremely difficult to adapt himself to another. But, on the other hand, he is part of his age and, being an artist, should feel and respond to its temper more quickly than less sensitive people. Our better dramatists are doing just that. And the gaucheries of their first efforts in the new field are thus understandable and provide no ground for pessimism. Moreover, playwrights who do not have to live down the past in order to be en rapport with the present will soon be heard from. Indeed, two already have appeared, and their work indicates the direction the new drama will take—Rose Franken's "Another Language" and the lovely Irish play the Theatre Guild produced so badly, "The Moon in the Yellow River." In both, factual authenticity is achieved by selected and telling detail, not by mathematical accuracy, the crowding in of every detail. And both, also, have for their basic and prevailing mood the sentiment which is closely akin to romance as is the temper of this day and age—in colour far more decided than the Victorian pink and yet not so brash that it does not permit sweet nostalgia. "Reunion in Vienna," as Lynn Fontanne plays it, accomplishes the same thing in the field of farce.

Among the other current plays that to some extent reflect the tone of what may be called the post-jazz age are "Whistling in the Dark," "Springtime for Henry," "There's Always Juliet," and "Riddle Me This!" None of them, except perhaps the first, has much that can be considered original save in the spirit of the telling, a spirit altogether contemporary. But that spirit carries them all to success. That and the excellent manner in which they are produced and acted. But, as every one knows, in any consideration of plays in the theatre, there can be no real disassociation of the script from the production and performance.

Perhaps it would be more exact to say that the four plays listed above are negatively (Continued on page 70)





L. DEBRETAGNE, PARIS

### **As in a French restaurant**

In Monsieur Marc de Nicolas du Plantier's apartment in Paris, you dine in the living-room and in a corner, as at Foyot's or Larue's. The walls are champagne colour, the ceiling sky-blue; the table is glass; the chairs are white lacquer and coral morocco leather; and the decorative wall panel is by Raymond Fauchet



# COOL FIRST COURSES

## For the hostess

GIVEN a hot summer's day or night, especially with guests expected, and you present any hostess with a neat little problem in menu planning. One of her most ingenious ways out is to offer you a superlative cold first course and thereby establish herself forever in your memory as a lady of kindly consideration, as well as an epicure of the first water.

First among auspicious beginnings for a meal in sultry weather comes cold soup. And first among cold soups comes Madrilène. This, as you already know, is a good, strong chicken consommé, to which the juice of tinned or fresh tomatoes is added for colour and flavour. This, and all other cold soups, *must* be in the perfect state of flux between jelly and fluid, and any one who serves them otherwise is liable to arrest by the Society for the Prevention of Cruelty to Diners. Green turtle soup is another supreme cold soup, nor is there any rule that says we must serve these soups in cups. For example, Vogue has put the green turtle soup, shown at the right, in a glass soup plate for dinner, which makes it look twice as cool—a large part of the charm of these cold first courses.

The luncheon setting shown at the right—about to receive the glory that is the fish—is as gay as a summer garden, with peach and red polka-dotted linens from Mosse and flowered pottery to complement it from Plummer. The beautiful silver used for these courses (and shown again on page 72) is the new American Directoire design by Rogers, Lunt and Bowlen, a design that complements both formal and informal settings with great distinction.

Strained cold borsch, topped with sour cream, is a beautiful soup indeed! And, if your cook has the gift of making strong, savoury soup, from a few bones and some odd vegetables, let her add still some more bones for the cold soup, clarify it well, and put it in the refrigerator to jell of its own accord. A good recipe and a good refrigerator are all you need, and not even the recipe, when you have certain tinned soups at hand. Campbell's Consommé and Soups Julienne and Printanier have proved their worth many times by emerging from the electric refrigerator in perfect semi-jellied condition. Another Campbell suggestion is the clear essence of tomato that is their Tomato Bouillon, served ice-cold, but not jellied, with a dash of lemon-juice.

Cold fish is a superb first course, and there are many other good cold fish in the sea beside the ever-favoured salmon in mayonnaise. Sturgeon, for example, served cold in thick (Continued on page 72)



COLD SOUP FOR DINNER



COOL COLOURS FOR SUMMER



THE 3

COLD FISH FOR LUNCHEON





ANTON BRUEHL

### Mr. and Mrs. Cecil Baker's apartment

From the drawing-room window, you step out onto a sky terrace, where blooming trees in pots cast shade and a border of flowers blooms continually. The floor has been built up slightly, so that you look right down on the East River, as you sip your cocktails at sunset. On still another terrace, the Bakers dine





The high-ceilinged pine drawing-room has green damask curtains, white flowered chintz sofas, beautiful English furniture, and a rare thrush in a Chippendale cage. In the dining-room (left), mirrors and Venetian blinds and flowers and plants bring in the coolness of the greenery outside. Decorations by Thedlow



# THE CÔTE des MAURES

**As seen by Him**

I HAVE been on a voyage of discovery—a voyage that came about through curiosity aroused by fleeting glimpses of fishing villages and enchanting caves, caught from the window of the Blue Train, en route between Marseille and Cannes. For a long time, I have been intrigued by the highway marked in yellow on my road map. The main route, in red, avoids the coast-line, but this skirts the sea all the way from Marseille through Toulon, Hyères, and Saint-Tropez to Saint-Raphaël, where the "Riviera" proper begins. This part of the coast is known as the "Côte des Maures," and not long ago I set out to discover what surprises it could offer the traveller.

We started off from Marseille, like gipsies, not knowing where we were going to stop at night or how far we would go the next day, in this unknown country. And no gipsies could have had a better time!

But our starting-point, Marseille, can not be dismissed with a word. To begin with, it has one of the loveliest and most thrilling harbours on the Mediterranean. To see it well, you must go up in the air on the suspended bridge, a curious structure propped up on steel columns to carry a swinging ferry across the harbour. From here, one gets



a full realization of the great beauty of the setting of Marseille amid the rugged grandeur of the sharp mountains and rocky shores. The quay, with its gaily painted orange-boats from Sicily and Africa, its fishing-boats, excursion launches, and dandified yachts, is a thing of wild beauty, both by day and night.

Then, Marseille is famous for its food. There are the well-known restaurants, Verdun, Basso, and Izard; and, last year, I found a new one outside the town on the road by the sea, near the famous Réserve, called La Capricieuse, where the food is beyond belief. But this year, I made still another discovery, a restaurant on the quay, called Lucullus. The food here is of a special sort—provincial food of a hearty kind. The whole place, including the proprietor, waiters, decorations, table-cloths, and food, has personality plus. Lunch and dinner are at fixed prices of thirty francs—and the curtain goes up on a Roman repast. The hors-



ON THE QUAY AT LA CIOTAT



JEAN JOUBERT'S PAPER FISH



THE SWINGING FERRY AT MARSEILLE





LA RÉSIDENCE AT VAL D'ESQUIÈRES



MACKEREL FISHERMAN'S LUCK

d'œuvres are endless, and not in the least usual, which is a difficult distinction for hors-d'œuvres to achieve. The *cas-soulet*, a dish of Toulouse, made of meat, pork, sausages, and white beans, is incomparable. The waiters bring you huge brass trays of shell-fish, clams, mussels, oysters, and other things that I had never seen or tasted, spread on a bed of fresh seaweed. Such a variety of dishes is presented that you usually give up, long before the cheese, the sweets, and the pastry! Then the *sommelier* comes to serve you with *armagnac* (native brandy) in huge glasses, from a bottle about four feet high. You wonder how he can handle the bottle without drowning you in brandy, as he tips it up over your glass; but he is so skilful that it trickles out as though he were pouring it from a small bottle.

At Basso's, dining on a balcony above the harbour, you have *bouillabaisse* and lobster, for which Marseille is famous. At the restaurant Verdun, (Continued on page 74)



THE FISH MARKET AT MARSEILLE



LIBERTY IN MINIATURE AT SAINT-CYR



MARSEILLE FROM THE BRIDGE



FINE TREES AT LA CIOTAT





It's all very scientific—this sunburning business. Steeped in oil, you toast for a while, then cover up for a while. Nice for the toasting is this white Van Raalte suit of terry-cloth; Best. Excellent for covering up—Schiaparelli's linen jacket-pyjama; Gervais. Beach hat; Best. Rubber bag; from Saks-Fifth Avenue

*Leger*

N.Y. 1932

SCHIAPARELLI—GERVAIS • VAN RAALTE—BEST

**Baste with oil, brown lightly**



# The GOSPELS OF BEAUTY

## XIII.: The burning question



THERE is something about a stretch of white sand beneath the sun that seems to go straight to the heads of even our careful beauties. No matter how many times they have been burnt at the fire, they cast themselves down, willing victims to the sacrifice, with nothing between them and the burning rays except a couple of inches of bathing-suit. And this is even worse than meets the eye, for not only is the raw red burn that you are sure to acquire a most unbecoming thing, but the permanent damage it is doing to your skin is nothing short of a scandal.

If you could take two people with exactly the same skin, leave one untouched and coat the other with oil, put them out under the sun long enough to burn well, and then see what has happened to them under a microscope, you would be appalled. The untreated skin would have become parched and wrinkled and old. For, while the sun is burning you, it is also drying out the natural oils of your skin, which are all you have in the world to keep your face from wrinkling before its time. Oils, put on from outside, substitute for those that are being dried out of you. They make the skin more resistant to parching and protect the texture during the burning, until the pigment thickens into a coat of tan, which protects you of its own accord.

The Riviera ladies, when they first started tanning as a serious occupation, had the perfect idea. Their sun-bath was a systematic and serious affair. They oiled every inch of their body that was to be exposed, they pushed back their hair, put on sun-glasses, and laid themselves down for a given length of time by the clock—which varied from a few brief minutes on the first days to three-quarters of an hour as they became inured. Then, they had their swim and retired to cabañas, from which they emerged pyjama-clad and beautiful, with big hats to protect them from any further burning. All with the result that their skins stayed fine and supple beneath painlessly ac-

quired tan. Of course, we couldn't do better than this. But, in America, we usually take our swimming too energetically to follow such a precise program. Our general precautions, however, can—*must*, indeed—be the same, unless we are frankly out to acquire a leathery texture for our skins.

There is an infinity of preparations to help you. Every good maker has one—sunburn and sun-tan oils and lotions, creams in liquid and solid form. You can buy them everywhere and at any price. Vogue knows dozens of good ones and will be glad to recommend them. To say that they prevent a coat of tan is to be less than truthful, because nothing will do that if you lie down under the sun to cook. But they will do just what we have been talking about—keep your skin supple, prevent a flaming red, and promote an even tan. There is one particular cream, which, when it is applied thickly and often and you don't overdo the exposure act, will keep your tan down to a light colour, because it contains ingredients that absorb the rays of the sun that do the burning.

One New York beauty establishment wisely gives its clients who are off for a summer by the sea special directions for the care of their skin at home, which include the regular use of both an oil and oil-base type of cream, one without too much wax or fat in it. They feel that people in general don't use enough oils.

As for make-up on the beach, it's axiomatic to say it must be inconspicuous. Probably nothing is better than those excellent protective lotions that serve as a powder base and even give a powdered

finish to your face, if you don't want to add any more. Liquid rouge, while more drying to your skin than other varieties, will stay on your face practically forever, and on your lips, too. Whatever else you do, if you tan, you have to change your powder to keep up with it.

Your eyes need a bit of consideration as you acquire your tan, for a sunburned skin has a devastating way of draining the colour from them and making them look smaller. Clever eye make-up can do wonders in counteracting this, especially at night. Also, you are giving your eyes a lot of hard usage during the sojourns on the beach, though you may not be conscious of this. Bathe them three or four times a day with a good eye-wash. If they are swollen and red, pads of cotton, wrung out in a soothing eye bath or witch hazel, bring them back to normal.

Chief among summer sufferers is the hair upon our heads. Vogue has spoken before of the use of a good brilliantine. The basis of these is mineral oil, and, when you put a coating over your hair, you do a good deal towards making it waterproof beneath your cap, and you are giving back some of the oils the sun is drying out. Also, it is an excellent idea to have oil shampoos all during the summer.

As you lie on the beach minus all but the minimum of covering, superfluous hair becomes a serious consideration. Specialists are helping a lot in this by making depilatories of all kinds, simpler, easier, and quicker to use, and there is always the New York salon where the hair is taken off with an epilator (which you can also buy), which retards the regrowth of the hair. (Write Vogue's beauty editor for names of preparations.)







ROSE DESCAT



MARIA GUY

## CUT FROM THE CLOTH

- Rose Descat has launched the cloth hat for town, in versions like "318," in black, worn by the lady at the left, above. It has a shiny black satin facing and is worn so as to show the part of her hair; MacVeady
- The second lady wearing a Rose Descat cloth hat also manages to show her part. This hat is "315," of brown cloth, with a pleat in the top and an aigrette in nasturtium-red and yellow; from Saks-Fifth Avenue

- Another beret, this time in blue of stitched Rodier fabric (at the top, above), was made by Maria Guy. It has a strip of the fabric draped around the crown and finishing off in a perky wing; Saks-Fifth Avenue
- Another trick up Maria Guy's sleeve is a black stitched Rodier woollen cap, "Narcisse," which leaves about half of the head uncovered. This is balanced by a white silk flower and green leaves; Bonwit Teller



# SHOP-HOUND

## Tips on the shop market

**A** FEW Pigs From Bristles: Apropos of this year of grace, the anniversary of the birth of—unh-unh, George Washington—a very beautiful Colonial mahogany clock is being made. It has one of those quaint glass panels with a picture of Mount Vernon and a brass eagle sitting on top of the whole thing—you know, one of those banjo clocks you see in old houses. In spite of the fact that it is equipped with a Telechron motor, which is about the ne plus ultra of clockworks, it looks as if it were an antique; and it's from Altman. Next, there is a very good little tailor who will make suits and coats and things with all the perfection of the great houses, for very little. He is called P. Basile and Son, and he is particularly good at tailored dresses and sports wear. For your address-book, please. Then, Russeks has a most astonishing Débutante Department where really divine little numbers are sold for songs. All these little titbits have style and dash and This and That. Worth going in to see and to buy, especially since, on every dress costing more than ten dollars, Russeks will embroider, free, a hand-done monogram of two letters. And that is what, in my simple way, I call Something for Nothing.

- Fortnum and Mason represents for me a little oasis of certainty in New York, so many square feet of territory where you don't have to finger everything to make sure of its quality, a place where everything is of the highest quality, the most impeccable taste, and the most British excellence, world without end amen. The thing which now induces me to take my pen in hand is a pipe, a woman's pipe, that this shop is selling and having a great success with, not only with the ladies who think it's pretty funny, but with the ladies who are trying to break themselves of cigarette smoking and the ladies who just jolly well like a pipe. It is a miniature brier, as thoroughly made and tempered and whatever else a pipe should be, as the men's briers. You can buy very mild delicious tobacco to smoke in it. Ask the salesman to tell

you how many of these pipes have been sold in the last month, and you will be astounded. My idea is that there is something calm and phlegmatic about a pipe; you can't imagine a lady with one clenched in her teeth, giving an exhibition of the jitters; my hope is that the wide-spread use of pipes might do something for the variable American female temperament. Another Fortnum and Mason attraction seems to me to be their ready-made riding-boots for children; these are excellently made and yet pretty inexpensive, which is important when you consider how quickly children out-grow everything. Also, I would advise you to go and have a look at the men's dressing-gowns, lovely English ones of thin wools with tweed patterns and of foulard silks; they are marvellous and cost under \$19. Even if you think your husband isn't good enough to deserve one of them, you might want one for yourself, if you go in for the Iris March style of beauty.

- Bonwit Teller has some silly little summer hats that ought to amuse you. One is a white piqué article that looks like a child's first hat after graduating from bonnets—perfectly round and with an innocent, unsuspecting brim. It has three bands that go with it—one white, two in other colours, so that you can change them appropriately with what you're wearing. The other is a wide-wale piqué brim and a coloured linen handkerchief, which buttons onto the brim (as in days of your earliest infancy) and then ties in a mammy-bow in front—and very fetching, too. Both of these headgear are delivered in Bonwit Teller's miniature hat-box, a tiny flat thing in red and black, which is perfect for squashable turbans. These are something special, and cheap as cheap.

- There is something wonderful and indomitable about the human imagination; it always fixes things up in the end so as to convince its owner that what he has to do he wants to do; if this were not so we should all go mad from the number of things we did that we didn't want to do.



- Shop-Hound spends her life snooping about the New York shops. If you need information, write to Vogue's Shop-Hound, 420 Lexington Avenue, New York

For instance, a man is forced by herd instinct to wear a cast-iron starched collar, and just listen to him say he likes it! Now, it appears that nice hand-made sweaters are kinda expensive, and we'd rather use the money for the rent; so we make our own sweaters. And what happens? We all say we adore making our own sweaters, that it's terribly chic to make your own sweater, and that nothing could induce us *not* to make our own sweaters. (Hooey.) Since this is the way things stand, and you are convinced that no power on earth, certainly not a mangy Shop-Hound, can stop you from knitting your silly head off, I will wearily give you a tip on your own obsession. There is something pretty good called Clark's Mercerized Crochet thread which makes swell sweaters and scarfs. One sweater you can make with it is illustrated above; it looks like Irish lace. You can make it for less than two dollars. And you will, too. Me, I'm too lazy.

- Forgive me for bringing up the subject, but do your feet hurt? When you start blithely out to shop, do you walk about two blocks along the sizzling hot pavement before the poor old dogs begin feeling none too good, and in a couple of blocks more become just about one and a half sizes (Continued on page 64b)



## VOGUE'S NEW PORTFOLIO OF SMART



STEICHEN

BEST



# ECONOMIES

THIS is the second of our budget portfolios. We started this fortnightly feature to prove our famous contention that style is not dependent on money and that you can be chic no matter how seriously your income is cut down. We are continuing it to prove another of our famous maxims—namely, that the greatest economy is always the dress that is supremely right for its purpose, not the little bargain that goes limp on you the second time you put it on.

- These pages represent a sifting of all the clothes in the retail shops, a scouring of the vast wholesale regions of New York, and an endless amount of trying-on to prove to ourselves that we are really presenting you with the best buys in town.

- The economy business has proved dangerous. The first fine, careless orgy of "buying cheap" has died down, because so many women have found themselves with shrunken dresses, split-out seams, and shapeless hats on their hands, and none of the cheers that they had hoped for.

- When Vogue hunts, it hunts with definite maxims in mind.

- Maxim one: A material that feels cheap and sleazy and stiff with filling will look like a dollar and twenty-nine cents after its first washing.

- Maxim two: No dress can be bought endowed. The up-keep on one that can be tubbed is much less than the up-keep on one that has to be cleaned. Figure it out for yourself: \$2 or \$3 for cleaning a dress, and it will have to be cleaned at least three times during the summer, which adds \$6 or \$9 to the cost.

- Maxim three: Almost every inexpensive dress is made in a choice of colours. Buy it in an unusual shade, and it will look twice as de luxe as in one of the typical stock colours.

- Maxim four: The kind of a dress that needs special accessories, that doesn't go with any of the scarfs or shoes or bags that you already have, will cost you, in the end, just about twice as much as the original figure.



BEST

The dress on the opposite page, of white eyelet organdie, has starched, prim, puffed sleeves and a dull green taffeta sash—a fresh little dress to net you instantaneous glory; about \$40; Best; Sloane chair

Modern versions of Marie Antoinette playing milkmaid—two evening dresses of printed cotton, one with a fichu, one with a guimpe, and both washable. In blue, red, or green: about \$40; Best



# GLAMOUR WORTH BUYING



BEST • BEST • ALTMAN



We pounced upon this pale green frock at sight, because it is charmingly naïve, with its puffed sleeves and party sash of satin, because it is of mousseline, a cross between organdie and chiffon, and because it is under \$30

Only the young and divinely slim should set their hearts on this. Tucked mousseline in pale blue clings closely to you as far as the knees, and two colossal bows finish it off. This nets you much attractive publicity. About \$35

Now, this, on the contrary, any one could wear. We have tried it on a young girl and on a woman with white hair, and it is charming on both. It is of chiffon, and take it in grey if you want to look unusual. About \$55





BEST • BEST • SAKS-FIFTH AVENUE

### Mousseline de soie and chiffon

An exciting dress that manages the picturesque quality—without overdoing it and without overtaxing your income. Huge pink-and-green flowers are rampant on a white mousseline de soie ground. It is under \$30

If you want something definitely sophisticated, definitely of the moment, definitely eye-catching—consider this plaid mousseline in green and yellow. Not, perhaps, startlingly inexpensive, but well worth its cost of \$65

Late afternoons, dinners at home, Sunday nights—there are a thousand and one good reasons for owning this printed chiffon dress. It is printed on red, navy, or black and has delightful triple short sleeves. About \$65





RUSSEKS • SAKS-FIFTH AVENUE • PECK AND PECK • BEST

**The perennial chic of white woollens**





SAKS-FIFTH AVENUE • BEST • BONWIT TELLER

Across the two pages, you will find a fast trick for the beach and an inexpensive one. It's called "Toperall;" it consists of a knitted square with a hole for your head; it ties front and back, making your figure divine; navy and white; under \$4

Next, on the opposite page, is a bathing-suit which in the hand appears to be all-white ribbing, but which on the figure stretches and shows red between the ribs. You cross the straps in back and tie them in front. The suit's under \$9

The third sketch shows a flannel suit—one of the most practical of buys. It is of porcelain-blue or grey Viyella flannel which has been sanforized and washes perfectly. It costs about \$35, and the blue-and-white shantung scarf about \$4

A good pair of flannel slacks in white or dark blue is almost compulsory in summer, both on the beach and for gardening, where a thinner material gets wet through. The ones illustrated have a nice wide, roomy cut; about \$9

Another dead-rock essential for summer is an extra white flannel jacket, for ten thousand purposes. The one in the sketch has a smart low-slung shoulder and is trimmed only by stitching. It's very well cut, and its price is about \$15

The kind of blue-and-white checked flannel from which men's vests used to be made fashions the golf skirt shown at the left. It is cut high, coming up under the ribs like the trousers of foreigners. It may be bought for less than \$13

The last sketch shows the indispensable top-coat for summer, of white tweed, with raglan shoulders, large patch pockets, wide sleeves, and a roll collar. You can wear it over everything, and it is good goods, so should last two years. About \$35

White is the perfect, unbeatable staple for summer, because it goes with everything and does not demand costly, special accessories



# Finds of the Fortnight



1. Calico sailor in red and white with blue ribbon—Best
2. Smart turban of white glove suede—Best
3. Pin-dotted chiffon dress and cape—red-and-white or blue-and-white—Best
4. Blue-and-white striped top and navy-blue jersey trousers in a Bradley beach pyjama—Altman
5. White spongy knit beach pyjama in two pieces—mess jacket and enormous trousers— a Bradley idea from Lord and Taylor
6. Tremendous puff sleeves on a navy-blue grosgrain ribbon evening jacket—Best







1. New felt shoe in brown and white—Delman

2. Two-tone satin pump Delman Débutante Department

3. Cotton piqué coat—red and white scarf and belt—Altman

4. Pink lace jacket—nice organdie flowers—Best

5. Beige and brown cotton plaid suit—Best

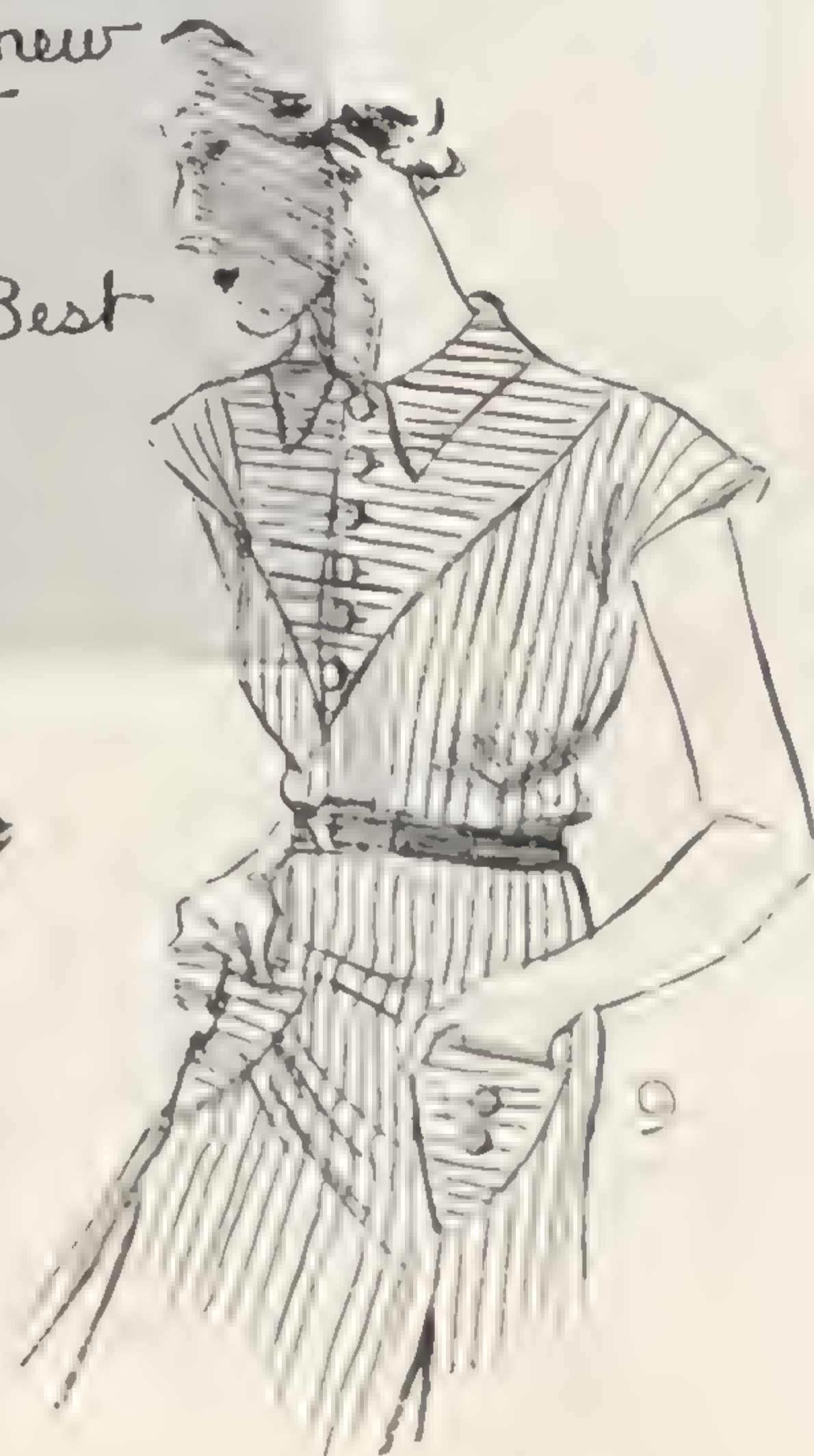
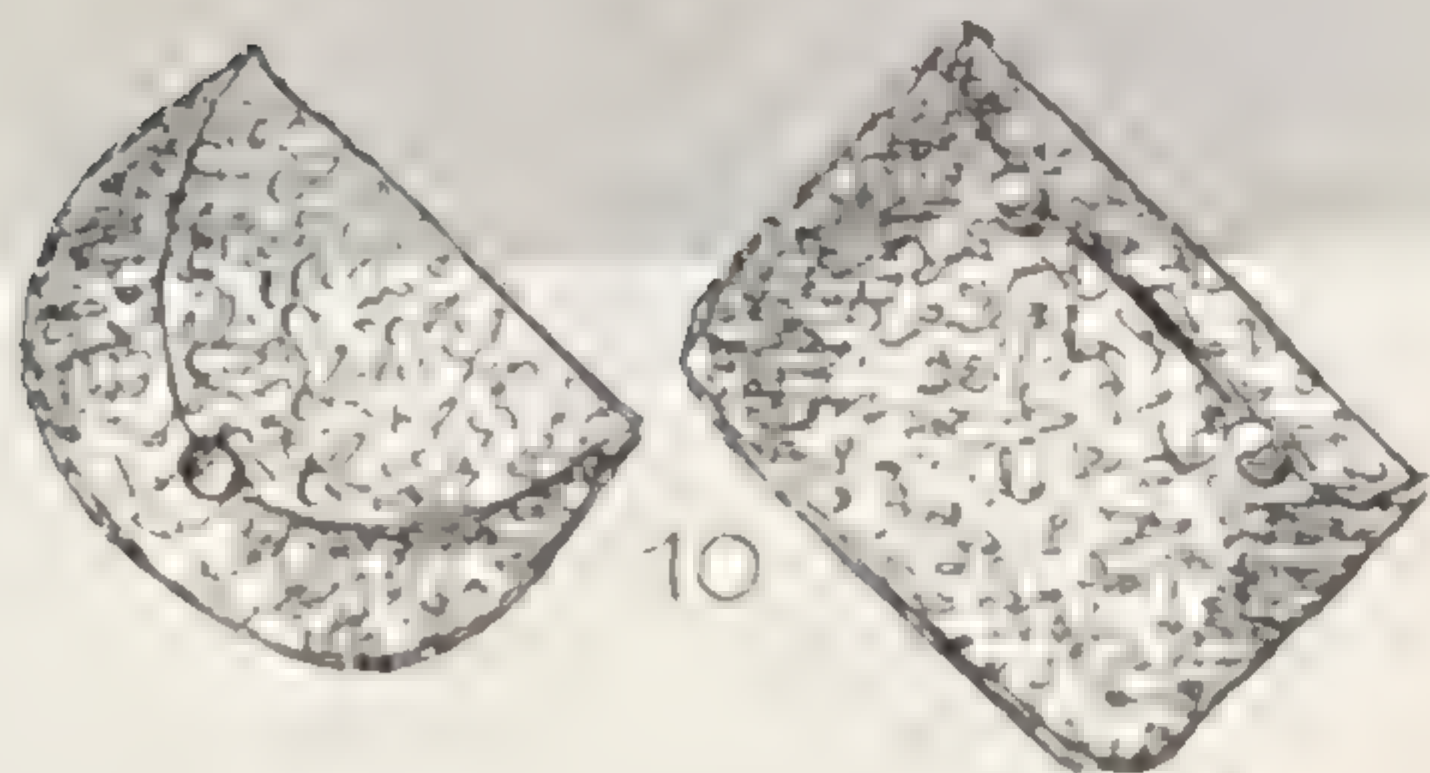
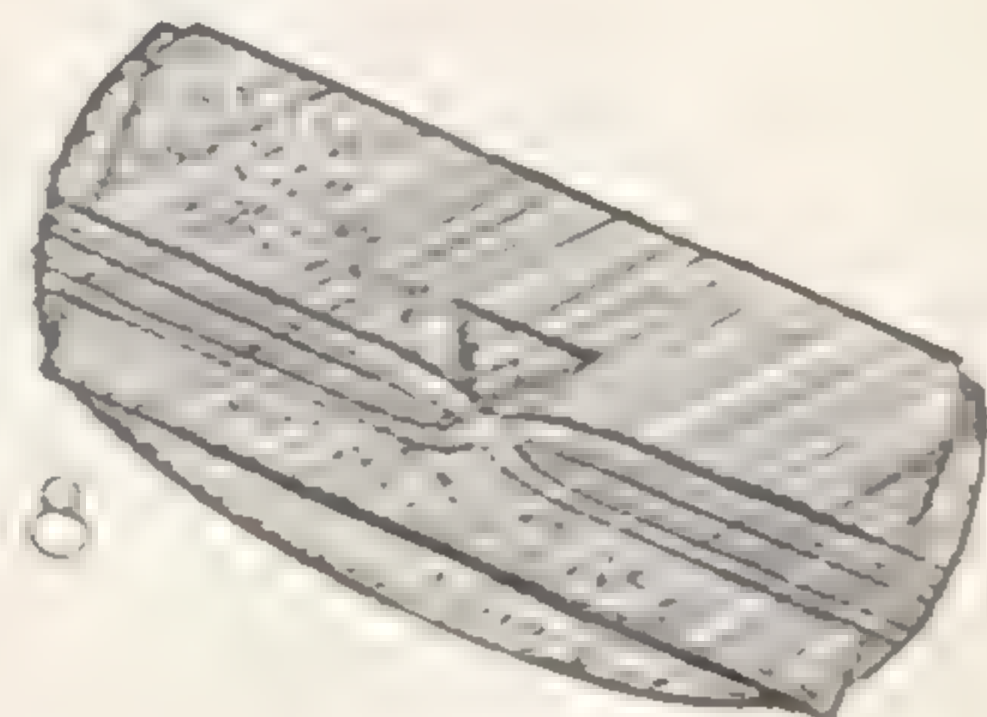
6. Faille evening sandal Delman Débutante Department

7. New cut kid sandal—Slater

8. Red leather bag with built-in cigarette case—Best

9. Striped dress of brown and white Briella—new silk jersey—Best

10. Two white bags of Irish crochet lace—Best





# BEAUTY AT FACE VALUE



**B**EAUTY is a very tangible asset in these days of fluctuating values. If your face isn't your fortune to-day, who knows that it may not be to-morrow—and what kind of a fortune is it going to amount to? Long before this era of the crisis, there appeared a silly little story about a young man, poor but deserving, who had trudged the town looking for a job, only to come home down-hearted without one. His wife, who was getting pretty sunk about the whole thing, suddenly realized that she was looking as drab as she felt, went out and equipped herself with a new set of cosmetics, and greeted him one evening with a brand-new beautiful face, as well as a freshly baked apple-pie. Of course, you don't have to be told that the young husband, inspired to new efforts by this example, got a marvellous job the next day. Those who know said that this story sold more pots of rouge and boxes of powder than any advertisements ever written. And while not all of us aspire to be such figures of sweetness and light, certainly, if there was ever a time in the world in which we have to put the best possible face on everything, including ourselves, it is right now.

To be sure, Vogue couldn't urge you with an honest conscience to go out and buy an expensive series of beauty treatments as an economy measure—although the fact remains that a great many wise women cross off one item after another on their luxury list before they omit their regular beauty treatments. But, we can urge you, and do, to be very sure of the right attitude in this matter of economy.

## What does the up-keep cost?

Don't forsake preparations that have done well by you for years or let down one iota in your beauty care. Use your preparations more wisely and less lavishly; learn to do for yourself, if necessary, what you have left in the hands of beauty operators heretofore; and, if you haven't a well-established beauty régime for yourself, cultivate one on an economy basis.

Elizabeth Arden has one of the soundest bits of advice in the whole business—namely and simply this—use less of everything, especially creams. For while it is a luxurious procedure to slather on preparations, it is frankly an extravagance, and it is the most inefficient thing you can do. One light film of cream is what you need on your face, for cleansing or for softening, and more only hinders in doing a good job. If you bear that in mind every time you take up your cream jar, you will save one-third of its contents! Then, if you are wedded to the lovely Ardena skin tonic, you probably drench a bit of cotton with it and put it on your face. If you wring that same pad of cotton out in water first, you need just half the amount of tonic.

As for powder, fully one-third of all the face powder in the world floats off into thin air because of the careless way it is applied. Powder your face once, smoothly and thoroughly (moving from the chin up, not batting the powder at your face in clouds), then stop. Over-powdering is a great American sin, as well as an extravagance. Spraying perfume through an atomizer is the most economical, as well as the most delightful way of using it, and, in view of this, Elizabeth Arden supplies you with a little spray top as a gift with each of her perfume bottles. Isn't it pleasant, incidentally, to find that these economies result in just what you should be doing anyway? And, while these measures aren't intended as sweeping savings, they will effect a definite specific reduction in your beauty expenditure.

Suppose you buy preparations hit or miss, and use them without much sense of relation to one another, or to your face. And, suppose that about now you are beginning to realize that this is an altogether extravagant way of doing things. The first thing for you to do is to pick

out a standard, reasonably priced brand of beauty preparations and work out a simple, efficient beauty régime. Such a group of preparations is made by the Armand Company. If your requirements include elaborate and diversified preparations, you won't find them here. If, on the other hand, you want the basic preparations for sound care and make-up of your face, at prices that are in keeping with the times, here is your Nirvana. The Armand creams have been recommended as among the purest made, by one of those organizations that makes it its business to apprise the public of such facts, and the Symphonie powder eliminates the problem of powder matching by adapting itself to the tone of the skin it is put on.

To put the matter in concrete terms, the approximate cost of a year's supply of Armand preparations, based on correct usage, is just under \$20. It would include 4 jars of liquefying cleansing cream at about \$5; 3 jars of skin and tissue cream, at about \$3; 2 jars of foundation cream, at about \$2; 3 bottles of eau de Cologne astringent, at about \$3; 3 boxes of Symphonie powder, at about \$3; 2 cases of rouge, at about \$1, and 4 lipsticks, at about \$2. The Grand Total, of about \$20, is surely a surprisingly small sum.

The rouge, in this case, is cream rouge, and, if you are one who cries out loud that this is a kind that defies your powers of application, try the cream-blending method. Apply the foundation cream in the way recommended for this Armand variety (which is to remove every trace of surplus cream before you powder), but leave a little bit extra on the cheeks to use as a blender for the rouge. Or, add a little bit of whatever cold-cream you use for this same purpose.

If you like to use soap for cleansing, and a good, sound like it is, you will want a cold-cream to supplement it, and cold-cream will take the place of cleansing cream, at the same price. You will need cleansing tissues (those, too, are far more economical when you buy them in the larger boxes) and cotton for application. If you use eye make-up, you will add one box of shadow, and two boxes or bottles of mascara. And, ladies, that is that!



# "Please, please, please... *make me Lovelier*"

TO 15 CONSCIENTIOUS DOCTORS  
a cold scientific test

TO 50,000,000 WOMEN  
the answer to a plea

Some women search in vain, throughout a lifetime, for a magic road to complexion loveliness; for a way to keep a nice skin young and fresh; or to make a faded skin bright again.

No wonder this way is so hard to find. There are so many conflicting theories. One friend says, "Use soap and water." Another says, "Nothing but creams." And still another advises, "Just try liquid or lotion."

Now, Science settles the argument, clears away your every doubt. Gives you clinical *proof* of the way to have a pretty skin, to improve a blemished skin, to make a naturally good skin even clearer and fresher than before.

15 famous dermatologists tested and compared the leading soaps, creams, and lotions on the faces of 612 women. And *proved* that Woodbury's Facial Soap does more for the skin than other beauty treatment methods.

Read the details of this scientific Half-face Test in the columns at the right. Read how Woodbury's triumphed over other soaps, over expensive creams and lotions, in the radiant results it produced on women's faces! Read how it smoothed dry, rough skin; toned oily skin; cleared blackheads; refined coarse pores; corrected blemishes . . . when other beauty products failed. Read how even the naturally good complexions were made lovelier still by the daily use of Woodbury's Facial Soap!

To the constant pleas, "Please, please, help me get (or keep) a lovely skin" . . . the nation's leading dermatologists now reply, "Use Woodbury's Facial Soap. We SAW it give hundreds of women lovelier skin than they ever had before."

Try Woodbury's for yourself and see your own



skin bloom. Buy it today at any drug store or toilet goods counter. It costs 25¢ a cake, or less than a penny a day to use. Or, if you wish, send the coupon for a generous sample.

RESULTS . . . Woodbury's was more effective than other beauty methods in 106 cases of pimples; 83 cases of large pores; 103 cases of blackheads; 81 cases of dry skin; 115 cases of oily skin; 66 cases of dull, "uninteresting" skin.

\*In accordance with professional ethics, the names of these physicians cannot be advertised. They are on file with the Editor of this magazine and are available to any one genuinely interested.

## SYNOPSIS OF THE NATION-WIDE HALF-FACE TEST

WHO TOOK PART . . . 612 women, aged 17 to 55, from all walks of life—society women, housewives, clerks, factory workers, actresses, nurses.

THE TEST . . . For 30 days, under scientific supervision, each woman cleansed one-half her face by her accustomed method, and washed the other side with Woodbury's Facial Soap.

WHERE . . . New York, Chicago, Philadelphia, Detroit, Boston, Baltimore, Houston, Denver, Jacksonville, Hollywood, St. Louis, Pittsburgh, Portland (Oregon) and Toronto, Canada.

SUPERVISED BY 15 eminent dermatologists and their staffs. Reports checked and certified by one of the country's leading dermatological authorities.\*

## USE THIS COUPON FOR PERSONAL BEAUTY ADVICE

John H. Woodbury, Inc., 1200 Third Street, Cincinnati, Ohio.  
In Canada, John H. Woodbury, Ltd., Perth, Ontario.

I would like advice on my skin condition as checked, also week-end kit containing generous samples of Woodbury's Facial Soap, Woodbury's Cold Cream, Facial Cream, and Facial Powder. Also copy of "Index to Loveliness." For this I enclose 10¢.

Oily Skin ☐ Coarse Pores ☐ Blackheads ☐ Flabby Skin ☐  
Dry Skin ☐ Wrinkles ☐ Sallow Skin ☐ Pimples ☐  
For generous sample of one of Woodbury's Three Famous Shampoos, enclose 10 cents additional and indicate type of scalp:  
Normal Scalp ☐ Dry Scalp ☐ Oily Scalp ☐

Name \_\_\_\_\_ Street \_\_\_\_\_

© 1932, John H. Woodbury, Inc.



NOT JUST A SOAP . . . A SCIENTIFIC  
BEAUTY TREATMENT IN CAKE FORM

Tune in on Woodbury's Fridays, 9:30 P. M., Eastern Daylight Time, Leon Belasco Orchestra, WABC and Columbia Network.





BACK VIEWS ARE SHOWN ON PAGE 70

## Designs for practical dressmaking

BLOUSE No. 6044 SKIRT No. 6054—This can have a shorter skirt and long, flared sleeves. Blouse designed for sizes 14 to 42; skirt, for sizes 26 to 36

FROCK No. 6046—This shirred frock of printed and plain crêpe roma may have long sleeves made with a puff. It is designed for sizes 12 to 20; 30 to 38

FROCK No. 6050—These cape sleeves are in one with the graceful knotted tie. Of semi-sheer William Skinner crêpe. Model designed for sizes 12 to 20; 30 to 38

EVENING FROCK 6045 There are both a cape-blouse and a puffed-sleeved one for this skirt. Of "Mata Hari," a Duplan crêpe. Designed for sizes 32 to 40

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 76



# She never knew why . . .



*For obvious reasons names and places referred to are fictitious*

Her hands stiffened as they held the newspaper . . . she felt almost ill. There could be no mistake . . . there it was in brutal black and white.

Bronson was gone . . . married to another woman . . . and Lucia Gallup of all plain, dowdy women . . . eloping . . . "sailing the 19th for the Mediterranean," the paper said.

She felt as though she had been robbed. She had considered it a foregone conclusion that Bronson would marry her . . . he had been attentive for years. Why only the week before they had been to a theatre party.

True, for the past six months he had been less frequent in his calls . . . less attentive perhaps . . . and on several occasions he had seemed restless, eager to leave. She had attributed these changed actions and his distant attitude to business worry and uncertainty.

And now this! She simply couldn't understand it. *the quickest deodorant*

Over and over she searched her brain for an explanation . . .

## Do you agree?

To endure a case of halitosis (unpleasant breath) occasionally is bad enough, but to be married to one would be unendurable.

The insidious thing about it is that you yourself never know when you offend this way. And the matter is so delicate that even your best friend won't tell you.

Certainly every fastidious woman and man who hopes for the friendship, favor, or affection of others will see to it that the breath is sweet, wholesome, and agreeable. It's so easy to keep it that way, too. Simply gargle with Listerine every morning, every night, and between times before social engagements. Being an antiseptic, Listerine halts fermentation, the cause of 90% of mouth odors. Then, because it is the swiftest deodorant known, it gets

rid of the odors themselves. Amazing double action. Do not expect quick deodorizing effect from ordinary antiseptic mouth washes. Tests show that it takes them twelve hours or more to conquer odors that Listerine ends instantly.

## And for body odors

Happily for all concerned, body odors are less common and occur less frequently than halitosis. But when they do occur they are no less objectionable.

Many people pursue the absurd belief that mere washing with soap and water will get rid of them. That is laughable. To really make sure, use Listerine on the guilty areas, after your bath. Just a little does the trick. Not a permanent cure mind you, but a pleasant relief.

Send for our FREE BOOKLET OF ETIQUETTE —tells what to wear, say, and do at social affairs. Address, Dept. V. 7, Lambert Pharmacal Co., St. Louis, Mo.

# LISTERINE ends Halitosis, checks Body Odors





*The Only  
Permanent Wave  
I Will Recommend*

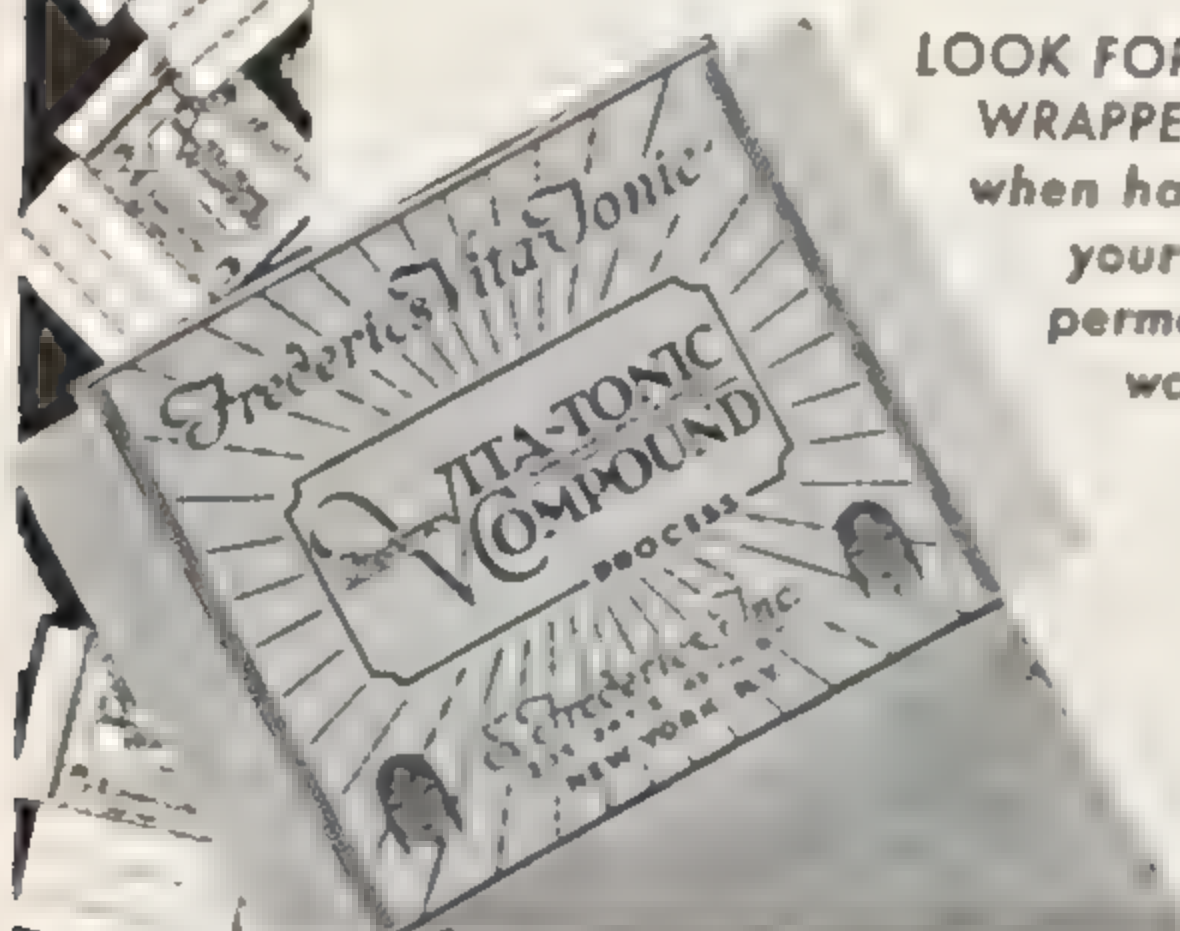
# CONSTANCE CUMMINGS

"One of the irresistible features of appealing charm and loveliness, is soft, alluring wavy hair," says Constance Cummings. "I advise women everywhere to secure a soft, flowing permanent wave with the Frederics Vita Tonic Process."

Soft, lustrous, wavy hair—the appealing beauty you've longed for—can be yours if you demand a Genuine Vita Tonic Permanent Wave. Make sure you get it . . . Mail us the coupon below and we will send you a free Vita Tonic Wrapper; an interesting booklet on the care of your hair, and a complete list of hairdressers in your vicinity who give Genuine Vita Tonic Waves. Take the Vita Tonic Wrapper with you when going for your permanent. Compare it with the wrappers used by your hairdresser . . . Assure yourself of getting a genuine Vita Tonic Wave . . . **See that no harmful imitations are used.**

LOOK FOR THIS  
WRAPPER  
when having  
your  
permanent  
wave

FREE . . . If you will send us 10c to cover our mailing expense, we will also send you a tube of Frederics Vita Tonic Scalp Treatment and a tube of Frederics Vita Tonic Shampoo.



## Frederics VITA-TONIC WAVES

E. FREDERICS, INC., 235-247 E. 45th ST., NEW YORK CITY, DEPT. 375

Please send me a free Vita Tonic Wrapper, booklet and list of Hairdressers ☐  
I enclose 10c; please send me free Frederics Vita Tonic Scalp Treatment and  
Shampoo for dandruff ☐ oily scalp ☐ Dyed and bleached hair ☐

Name \_\_\_\_\_ City \_\_\_\_\_  
Address \_\_\_\_\_ State \_\_\_\_\_



MARTINUS ANDERSEN

- (Top row) Guerlain's new flask of sunburn oil is one of the smartest summer accessories. Primrose House bath crystals in a fresh pine fragrance
- (Second row) Lucien Lelong's new "8 Point Petite" bottle contains "B," one of the popular Lelong fragrances. At the right is Lenthéric's seductive new scent, "Le Numéro Douze"
- (Third row) Houbigant's trio of perfumes, "Les Heures Choiesies," named for the hours of the day. Six of the Houbigant favourites are to be had in the new flacon shown at the right

- (Fourth row) Primrose House dusting powder has a new summer guise, in pink and silver, complete with puff, at a moderate price. Elizabeth Arden's colour harmony boxes provide cosmetics to make you beautiful in whatever colour you happen to wear
- (Fifth row) Caron's face powder, known the world over for its exquisite fineness, comes in this little silk pouch, encased in a satin box. Especially for vacation days is Helena Rubinstein's Weather-proof Beauty powder smartly done up in black and chromium





...of a Distinguished family—

**T**HESE are days of unusual motor car values. If you are in need of a new automobile *now* is the time to buy it. And if you are considering a car in the \$1500 to \$2000 class, now by all means is the time to *see* and *drive* the new Packard Light Eight—to *compare* it with the best motor car value that you have ever known. ¶ The new Packard Light Eight is the scion of a distinguished family—truly “Packard” in appearance, personality and prestige and, in addition, youthfully smart and graceful in its own right. With its 128-inch wheelbase you will find it big and roomy—with its eight-in-line, 110 horsepower motor, brilliantly responsive in acceleration and speed. And you will

find, too, that it embodies Packard's latest engineering advances—Silent Synchromesh Transmission, *quiet in all three speeds*; simple, *safe* Finger Control Free-Wheeling; and the pioneer system of Ride Control—just as do the larger, heavier and more costly Packard cars. ¶ Here is a car that offers for the first time the luxury and distinction of Packard transportation at factory prices lower than \$2000—and with shatter-proof glass throughout, six-ply tires and front and rear bumpers included. Your Packard dealer will gladly accept your present car at its full worth—and the remaining payments will be surprisingly small. Why *not* enjoy *luxurious* transportation?



# P A C K A R D

A S K T H E M A N W H O O W N S O N E





MADE FOR EACH OTHER..

.. *Lace* BELONGS TO SUMMER

AND SUMMER BELONGS

TO LACE . . . . .



Like a girl on the holiday she planned all Spring—these Rollins Laces positively *revel* in Summer's warm, sunlit days and mild, star-spangled nights. Lovely any time, they're more so now.

Sheer chiffons show the lace influence with an interesting variety of lace tops. Summery meshes take their patterns from the filmy Mechlin nets and filets. And the more intricate lace designs are fashioned with an eye to fine old hand-made needlepoint and bobbin lace originals from France and Belgium.

Rollins lace effects are more diversified in style, more harmonious in color with your every costume. Much more serviceable, too, because of the Rollins Runstop—a tiny red line at the hem which puts an end to garter runs.



Priced \$1.00 to \$1.95

At Leading Department Stores and Specialty Shops

ROLLINS HOSIERY MILLS, Inc.  
New York • Chicago • Denver • Des Moines • San Francisco

# Rollins

## Runstop

## Hosiery

DRAWS THE LINE ON GARTER RUNS

S H O P - H O U N D

(CONTINUED FROM PAGE 51)

too big for your shoes, which are in your usual size? I wouldn't have started on this dreary description if it wasn't all for your own good. Something has definitely got to be done about the Summer Foot Situation, and that quickly. I have been doing a little research work in it, in the name of humanity and the Race, and my main discovery has been the Travelese shoes. These are made by the Laird-Schober people, and you can get them at Altman's. Somehow, by an alchemy known only to master-minds in the shoe racket, they don't bind your feet on a hot day, and they seem to expand with your foot when your foot starts expanding. They are really a remarkable stunt in shoe comfort, and please remember that they aren't the dreaded Health Shoes or anything like them, just some nice smart shoes that don't hurt. You can get a simple strap shoe of kid in different colours, or you can get a thin, light Oxford.

• While we are talking about coolness in shoes, I will impart a little more of the results of my research into the matter. Walk-Over makes a golf shoe, "The Cabaña," which has two outstanding features that contribute to coolness and lightness. In the first place, it is almost entirely perforated—all over the instep and sides. Then, it has an interesting sole. This is a leather sole covered with a layer of rubber, which gives you the lightness and resiliency of rubber with the coolness of leather. It is made in brown, in black for anybody who thinks she wants a black golf shoe, and in a light yellowy-tan and white. Calf, it is, and kid lined throughout. Also, should you want to know, it costs under \$9.

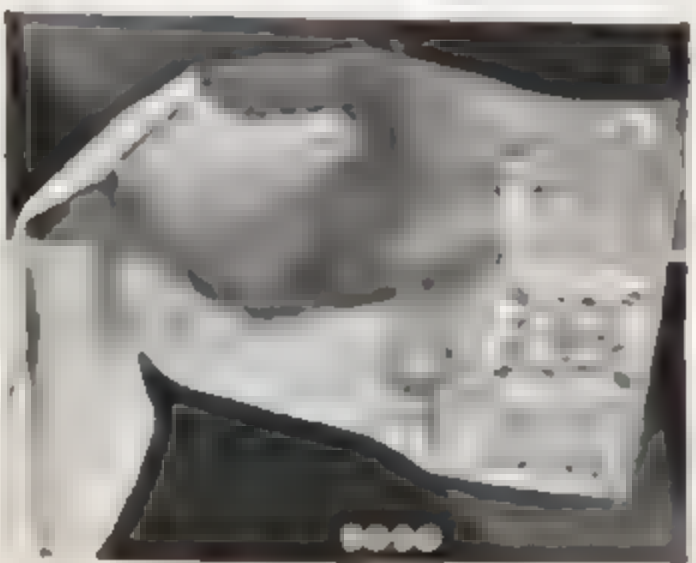
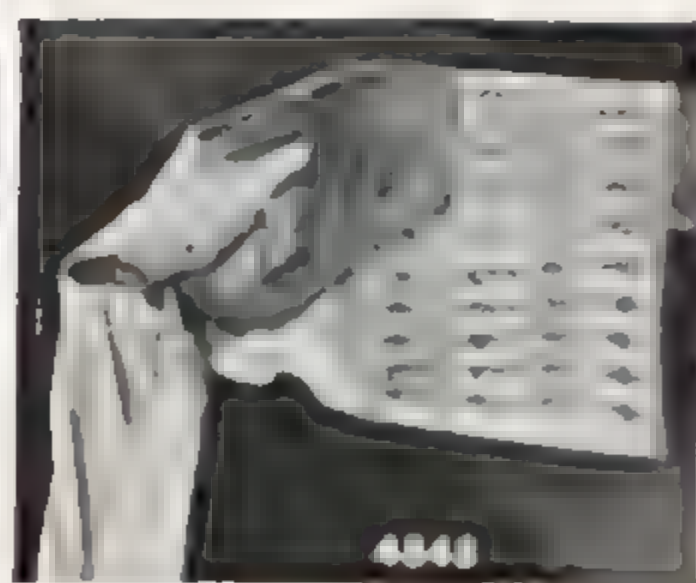
• Probably the nicest institution we have in this crumbling civilization of ours is the Sunday luncheon, the great big summer luncheon with people wandering loose around the gardens and tables of appetizing food set out under almond-green trees. It has charm; it has atmosphere; and how many things can you say that of, with For Sale signs on every block? But we still have the Sunday lunch, and it is sort of up to us to concentrate on making it so delightful as to compensate for our other trrr-roubles. At the Bazar Français, down on Sixth Avenue near Twentieth Street, you can find some swell adjuncts, such as quantities of earthenware plates and dishes, dull brick red, grand for baked eggs and fish and salads and lots of things. Also, there are some magnificent siphon-bottles, great big things that stand nearly two feet high, bulging twice like an hour-glass, and covered with that wire netting lattice. It seems to me that these would look pretty attractive set, two of them, at the ends of a table with whisky glasses, out on a terrace. This Bazar Français has plenty of other things that may give you ideas on how to make your lunch parties utterly and intrinsically Yours, and not Mrs. Timoleon Terwilliger's. For instance, you might invest in some of their champagne buckets, of natural wood like ice-cream freezers, but painted red inside. Not to be found elsewhere in Manhattan and very, very smart.

• My theory about summer is that, at least for the young, it is much more important to have lots of amusing and insane little garments than a few sober, stately, and Excellent Things. And I am sure you will agree with me that, for the sort of beach-tennis-dancing life you infants lead in the summer, quantity, fresh, colourful quantity, is the thing. Of course, the clothes have to be nice, too, but enough. Let me tell you that I have found a really exciting little shop on Madison Avenue called Jane Engel, which has gallons of little evening dresses and piqué tennis dresses and amusing beach pyjamas, and nothing costing a cent over twenty-four dollars. Now, you may be sure that the things are really good style and will certainly last you your summer; there isn't a thing that isn't gay, young, and unexpected. There are hats in the same genre, too, for almost nothing. There are any number of printed evening dresses, of both chiffon and crêpe, in every kind of print. There are lots of little velvet wraps in bright silly colours; there are little dresses made of cotton cord, which washes perfectly and doesn't fade; there are quantities of neat little piqué dresses for under six dollars.

And then, the pyjamas! These cost around five dollars, which includes a broad floppy hat to match, and they incorporate such amusing ideas as red-and-white checked gingham, utterly backless; and blue-and-white pin checks, that make the pyjama look like a garage mechanic's work overalls. One of the most exciting features of all are some terry-cloth beach robes, for as little as just under four dollars: one was green, made in a complicated burnoose fashion; another was bright yellow and made long and high necked, in the Garbo tradition.

• Now, mark you, I should think you could find enough to talk about in the long summer evenings to keep you busy—politics and love and Mr. Sirovich and a little-known condition called the depression—without having to resort to Games to keep yourselves awake. But I know you; you can't possibly get along from eight to twelve without a game. So, things being that way, I've got a new one to tell you about. It's called Ta-Bowl, and it combines a number of the merits of billiards and bowling, although it's so small you play it on a card-table. The ball you hit the tenpins with is on a spring, which makes things all the more complicated. There is as much science and art, in a small way, to learning trick shots and strokes in this little table game as in the big games that are its parents. People are crazy-mad about this Ta-Bowl, so you might at least have a whack at it. You'll find it at Abercrombie and Fitch's.

• At Lillian Sloane's, on Madison Avenue, you can get a moth-killer—it's called the Automatic Electric Moth Exterminator—and that's the whole story. You merely connect it to an electric outlet, turn the switch, and the warm vapours from the Exterminator do the rest. It is a fine slaughterer, and you should all have one for your summer houses. It costs around \$3.50—and well worth it.







# Only 35¢

## would have saved the DRESS she liked and the MAN who liked her

"It's the last time I'll risk anything so serious as underarm perspiration!

"I couldn't imagine what was the matter . . . until I saw my dress. Stained . . . faded. And worse still, Jim trying not to look offended by perspiration odor. Well, it was too late to save *that* dress, but I saved my others — and Jim! With Odorono."

The only certain way to prevent offensive underarm odor and perspiration-ruined dresses is *to prevent the perspiration itself*.

Odorono is a doctor's own prescription that harmlessly and surely *does* end underarm per-

spiration by diverting it to other surfaces where it escapes unnoticed.

Greasy creams that spot frocks and leave a tell-tale odor of their own . . . temporary powders, soaps, perfumes, cannot do the job. For as long as needless perspiration is tolerated, odor is bound to follow . . . dresses are bound to be stained and tainted. No matter what other measures you take, you still need Odorono.

Odorono is efficient, convenient, . . . a single application is effective for days.

Only Odorono has the original sani-

tary applicator . . . perfected to work without difficulty, holding just the right amount for complete protection, and unbreakable because it is not made of fragile glass. Three sizes of Odorono—35c, 60c, \$1.

*I want...*

*Odorono Regular because it gives me complete protection for as long as 7 days. It has the applicator now, too.*

*I want...*

*Instant Odorono to use when I'm dressing in a hurry. It's so convenient, so quickly effective, so dependable.*



**ODORONO REGULAR**  
(ruby-colored) is for use before retiring. It gives 3 to 7 days' protection against perspiration. Now has the Sanitary Applicator.



**INSTANT ODORONO**  
(colorless) is for convenient use at any time of day or night. It gives 1 to 3 days' protection. Comes with the Sanitary Applicator.

RUTH MILLER, THE ODORONO CO., INC.  
Dept. 7-V2, 191 Hudson St., New York City  
I enclose 10c. Please send me samples of Odorono Regular, Instant Odorono and Deodorant Crème Odorono. (In Canada, address P. O. Box 2320, Montreal.)

# ODO•RO•NO

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_



*For your place in the sun*



- Here are the suits you'll see on the fashionable beaches this summer...sweeping east from the famous California resorts ...after an enthusiastic reception en route at Havana and Miami.
- Just a brassiere and trunks is quite the vogue on the sun-kissed Pacific. The slim, backless suit with the straps you let down to expose your entire back to the sun was a favorite at Palm Beach.
- Nothing fancy about them...just smart cut that tends to expose everything that's exposable. Practically no back, and very little else, but what little there is had better be good!
- That's why smart women will choose a HOLLYWOOD Swim Suit! The lines are exciting...the fit perfect...and the suits look as well at the end of the season as at the beginning, because yarns are double processed to prevent both shrink and stretch. Sea-going colors and silky-soft texture...or that smart "hand-knit" look. Even the fishes will envy you!
- HOLLYWOOD Swim Suits are made by West Coast Knitting Mills, Los Angeles, California. In Canada, the Regent Knitting Mills, Ltd., Montreal. New York Show Rooms, 385 Fifth Avenue.

• **DAINTY**...Everybody loves the tricky back of this little suit. It snugs every curve perfectly! The very dainty hand-rolled straps in two colors contrast smartly with the smooth zephyr of the suit. Seven grand color combinations. (HOLLYWOOD Model #542)

*Swim Suits by*

"HOLLYWOOD"

• **CRUSADER**...Lots of smart young things who wintered at Palm Beach this year have sun-tans that match the smart back of this suit! Dainty hand-embroidered crosses and hand-rolled sash are in contrasting colors. (HOLLYWOOD Model #538.)

• **PENNANTS**...What do they say? You have to pick your message carefully! This suit is especially good in non-transparent white, with the pinched-in waist striped in blue and red accents. It comes in five smart color schemes. (HOLLYWOOD Model #552.)

• HOLLYWOOD Swim Suits are manufactured and styled in California in a complete line for women, juniors, infants, men and boys.





# JUST HOW THEY DO IT

(CONTINUED FROM PAGE 29)

Princess Ilyinsky's beauty lies in the natural brilliance of her colouring and in her glorious, green-blue eyes. She has large features, but she has beautiful white skin, highly coloured lips and cheeks, and an erect stature, and she radiates tremendous charm.

Princess Ilyinsky believes in grease, and nothing but grease, for the skin. She uses quantities of it. She says you should cover your skin as you would a treasure, and never let it be touched by sun or wind or cold air. She washes her face with a milk lotion made for her by Madame Dampierre, her manicurist. She likes it because it has lots of sugar in it, sugar being good for her skin. In the morning, after the milk lotion, she uses a cold-cream, also from Madame Dampierre, and then puts on an ochre powder and powdered rouge from Renaudin. She uses the cold-cream and milk lotion two or three times a day and always in the evening. Before retiring, she washes her face with lukewarm boiled water and soap. But, otherwise, she never touches it with either cold or hot water, or any alcoholic preparation.

On the other hand, Princess Ilyinsky dips herself up to the chin in a cold bath every morning, following this up with a vigorous rub-down with eau de Cologne. She takes a hot bath before dinner. She never has a massage or electrical treatments, and seldom takes any exercise. She wears elastic girdles.

Princess Ilyinsky uses Rimmel on her unusually long lashes and puts a light coat of blue shadow on her lids. Madame Dampierre comes to her home twice a week to give her a manicure. She likes pale rose varnish on her nails and a greasy lotion on her hands.

Her brown hair is naturally curly. She believes in a saying an old Negro nurse taught her as a child—that hair should be treated "hardly"—so she brushes it firmly and often. She washes it herself every week with soap and water and sets it with combs and pins. She uses neither powder nor brilliantine on her hair and never goes to a hair-dresser.

Princess Ilyinsky believes in plenty of rest and plenty of sleep—at least eight hours and sometimes more. She gets up about ten in the morning, quietly partakes of her morning tea, and hardly ever goes out until after lunch. She eats what she pleases. She smokes a good deal, but never takes cocktails, and is usually home by five every afternoon.

MADAME ELOUI BEY

Madame Eloui Bey looks as though she were descended straight from the ancient Pharaohs. She is half-Turkish, half-Circassian—the latter race famed for the beauty of its women. She and her husband divide their time between Paris, Cairo, and Saint Moritz, where she skis. She has a light, sallow skin, very black hair and lashes, and enormous grey eyes. She makes up in the Oriental manner, using kohl.

She uses a heavy cleansing cream, a cleansing and astringent lotion, and a light cream as a powder base. She uses no water on her face, except a dash of fresh water in the morning—as a luxury, she says. Sometimes, she rubs cream or lotion on her skin with

a piece of ice. At night, she uses cream, then a lotion, and then leaves the pores free to breath. Most of her products she gets from Madame Pierre Patrick, a charming Irishwoman, tucked away up many stairs. She also gave us an address for the real Oriental kohl. You can get it at the Droguerie Moderne, Petit Chêne, in Lausanne.

In the Oriental manner, Madame Eloui Bey concentrates her make-up on her eyes. She says that real kohl, an Algerian product extracted from smoke, is very good for the eyes. Soldiers, crossing the desert, use it as a protection against wind and sand. She carries her kohl in a little gold tube, into which fits the applicator, a thick pin. Failing that, she advises you to put it on with an orange-stick. In Egypt, one draws a streak of kohl along the lower lid as casually as one uses a lipstick. She uses boiled water as an eye-wash and puts castor-oil on her lashes at night. Except for the kohl, she uses no eye make-up during the day. In the evening, she puts Rimmel on her lashes and Antoine's pale green cream on her lids. She plucks her eyebrows, to give her eyes a wide-set look.

She washes her own hair, and has a coiffeur come to the house to give her a wave with an iron. She never has a permanent and uses no lotion or brilliantine. She has, however, a tonic prepared according to her own formula. She brushes her hair three times a day and once a day uses a glass comb (Radio-Luxà, with violet rays to stimulate the circulation).

Every two weeks, she has a professional manicure and pedicure, and she prefers the transparent quality of Lesquendieu's rose varnish. She massages her hands with cold-cream.

She takes warm, not hot, baths, with Vichy salts, always followed by a cold shower, summer and winter. To get thin in spots, she spreads a mixture of olive-oil and iodine over the part she wants to attack and lets it stay on for an hour before her bath. To keep her figure in good shape and her skin supple and soft, she rubs herself all over with olive-oil an hour before the bath, followed by an eau de Cologne rub-down.

She breakfasts on a huge glass of orange-juice or a glass of tomato-juice, and she eats no bread at all. Often, she takes only one meal a day. She sleeps late in the morning. She never has a massage, but she does physical exercises for twenty minutes every morning and enjoys a good hard hour's walk in the Bois.

Before going out in the evening, she lies down for half an hour with an iced handkerchief over her eyes. She brushes her teeth with bicarbonate of soda, which is excellent for keeping your teeth white, if you smoke a great deal. When going out in the evening, it amuses her, sometimes, to brush her gums with *email diamant*, to make the gums very red. No real point to it—just coquetry, she says.

MADAME MARTINEZ DE HOZ

Madame Martinez de Hoz is a beautiful Brazilian who lives in Paris. Her husband owns a great racing-stable and every (Continued on page 78)

## Amazing!...new way

### to DRY SHAMPOO your hair



**in 15 minutes**  
**without affecting your curl**  
**and without risking a cold..**

**New**  
bottle—same  
size as  
before.

● No matter whether your hair is oily or dry, here's the news you've been waiting for. Now you don't have to wash expensive waves away when your hair becomes oily or soiled. Now you can look your loveliest at all times. For an amazing new liquid has solved the problem of keeping your hair clean, fluffy and in curl at all times.

Never before has it been possible to shampoo your hair right at your dressing table. But you can do it now, without taking out your curl, without risk of catching cold!

*Beauty Editors thrilled..*

Ten famous beauty editors witnessed the first pre-view demonstration of Oyloff in New York. They saw how it cleans the hair. They know beauty problems better than anyone. Were they impressed by Oyloff? In their own words, they were thrilled—

"Amazing," said Harper's Bazaar—"this lotion cleverly rids the hair of oil and soil without disturbing the wave." "An answer to the prayer of the oily headed," says Vogue. "A thrilling piece of news for you girls who are troubled with oily, soiled hair a few days after a shampoo," says True Romances.

That was the test of tests for Oyloff Dry Shampoo. As a result of this dramatic demonstration many of Ameri-

ca's leading beauty editors have published editorials about Oyloff.

*The quick, convenient shampoo for all types of hair*

Whether your hair is exceptionally oily,\* about normal, or even if it is exceptionally dry, Oyloff will clean it perfectly in 15 minutes, without affecting your curl and without risk of catching cold. No odor, no alcohol, not inflammable.

*Trial Size Free*

Try Oyloff by all means. You'll find it so convenient when you can't risk a wet shampoo—and especially when you must have your hair fresh, clean and in curl for a sudden engagement. \$1 size (8 to 10 shampoos) at leading department stores, druggists, beauty shops. Trial size free. Godefroy's, 3506 Olive St., St. Louis. Kimm-Libbey, Ltd., New York, Sales Representatives for U.S.A.

\*See special directions on bottle for correcting excess oil condition.



The Beauty Editors of America's leading women's magazines watching pre-view demonstration of Oyloff by Louis Parne at Hotel Roosevelt, New York.

## Godefroy's

### OYLOFF DRY SHAMPOO

Godefroy's, 3506 Olive St., St. Louis, Mo.

I am enclosing my check or money order for \$1.00 for a trial size of Oyloff.  
[Check here if you want free trial size.]

Name \_\_\_\_\_

Address \_\_\_\_\_





**W**HY open the country house and scrimp? Try France, where a dollar goes as far as two over here... never as charming as now... tariffs down at the leading hotels ▲ Discover the chic little places where the French have always stayed... relax and invite your soul not only for joy in a world of care, but with an eye to efficiency when you get back home ▲ Go back a thousand years with the Basques in the Pyrenees... or forward a season at Biarritz... idle through Normandy and Brittany... the Alps and Vosges with their tucked away villages and spas... the Riviera, land of sun worshippers whose God is "keeping fit"... the Chateau Country with inns built 'round their cook-stoves ▲ Come back to Paris as you like it best... culture, cuisine, couture, or one continuous party... Le Touquet, La Baule and Deauville for week-ends ▲ The finest of trains and motor busses through scented country, past story-book towns, across historic passes ▲ Your travel agency can plan a trip to cost less than living at home.

**RAILWAYS OF FRANCE**  
1 East 57th Street, New York City



Marie Earle's new Eye Wash is shown above, a companion of her Eye Cream, which has also been introduced recently

Here is the new modern flask for "Dew," the instant deodorant, with its convenient new sanitary applicator

## ON HER DRESSING-TABLE

**H**ELENA RUBINSTEIN has a new duet to make you beautiful—the Hormone Twins. Youthifiers, they are, to put firmness and elasticity into your skin and colour into your cheeks. The daytime cream is for what is known as quick rejuvenation. Those who have already used it find that they like this daytime cream, with its stimulating effect, as a cleanser. It should remain on for fifteen minutes, when it is removed with tonic. The night youthifier is to remain on overnight, stimulating the process of renewing skin youth. Preventive, as well as curative, these twins are, and you can purchase them at well-stocked toilet-goods counters or direct from the New York salon, where Madame Rubinstein and her sister will consult with you on the beauty problems that concern you most.

Finishing creams and lotions have come to be such automatic terms in our vocabularies that we lose sight of the fact that their real purpose is to give an actual effect of finished beauty. A finisher in this true sense of the word is Princess Pat's Tinted Foundation Cream. It couldn't be more flattering, giving your skin that smooth, porcelain finish that all beauties aspire to, and being made in eight good shades. This is a moist cream, and you make it more moist by adding water

until it is of milky consistency. Then, you pat it on your face with cotton and blot off any excess with tissue. These tricks of application are important in the ultimate dazzling success. Princess Pat has a new booklet about her preparations, "Exquisite Beauty," that is yours for the asking.

From Delatone comes a new duet of preparations that are especially welcome now that summer is upon us. These are cream and powder deodorants, both known as Nul. They are convenient to apply and effective in use, and it is a good idea to have them in the two forms, since preferences in the matter differ. Delatone itself, the cream depilatory, is more pleasant to use than ever, having acquired a new degree of whiteness and requiring only about three minutes to remove hairs. You can buy Delatone and its companion product in most drug and department shops.

In keeping with the growing demand of this era for a good sound amount of a dependable commodity at a good sound price, the Woodbury creams are now being sold in larger jars for the same moderate price that has always been charged for them, with the exception of the cleansing cream, which now costs a third less than before. These are the creams to supplement the famous facial (Continued on page 68)



These are the little cases that hold the Armand cream rouge—a clear blood tone to complement your natural colouring



# *You've waited a year for vacation*



Make it last for months to come  
... in Ciné-Kodak Movies

**M**AKE this year's vacation the most interesting and exciting you ever had. Then be able to relive it again and again as often as you please.

Making movies with Ciné-Kodak is fascinating sport. As simple as making snapshots. You capture forever, in *living* pictures, the events, the scenes, that will mean so much in years to come. A vivid action record of your fun.

Ciné-Kodak M, priced at only \$75, is as easy to use as the simplest Brownie. Aim. Press a lever. And that's all. We do the rest. Kodascope projectors are now as low as \$50. Eastman Kodak Company, Rochester, New York.



IT'S SO EASY to make clear, brilliant home movies with this simplest of home movie cameras. Aim . . . press the lever . . . and that's all. If you can make a snapshot, you can make a movie.

CINÉ-KODAK MODEL M—Into this compact little camera, Eastman has concentrated all the essentials of movie making. Equipped with *f*.3.5 lens and a special attachment for close-ups. No focusing. Loads with full 100 feet of 16 mm. film.

**\$75** price of Ciné-Kodak Model M includes case

Eastman Kodak Company, Rochester, New York

Send me FREE illustrated booklet telling me all about making my own movies.

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## Ciné-Kodak

*Simplest of Home Movie Cameras*



# Even more important than which hat...WHICH GLASSES?

**C**LEVER women who wear glasses know that this year's hats—eye-revealing—dictate *eye-revealing glasses* in the newest models. To be beautiful, clever women choose glasses that will neither hide their side-long glances nor break the clean line of their profile. That, of course, means Ful-Vue glasses with their raised stream-line side-bows, their rhythm of line, their new pink gold to blend with your complexion. Hat on or off, Ful-Vue looks infinitely more becoming than you ever thought any glasses could! The specialists who custom-fit your glasses know exactly how, with Ful-Vue, to make you and your hat and your glasses admired all at once. Write for the new booklet, "What You Should Know About Your Glasses." It is a guide to intelligent beauty for the woman who wears glasses.



## FUL-VUE

*...eye-revealing... stream-line... with frames or rimless... compliments this carefree Breton Sailor of rough Chalk Crepe... Its upturned brim doubles the emphasis on your eyes. Certainly then, if ever, must your eyes know the revealing beauty of Ful-Vue glasses.*  
Hat by BONWITTELLER.



**NO!**...Side vision barred!  
*Eyes hidden under ugly side-bows! These old-fashioned glasses spoil the simplicity of line that is the beauty of this charming Breton Sailor. Watch your glasses when you choose your hat—and watch your hat when you choose your glasses!*

**FUL-VUE** FRAMES FOR YOUR **GLASSES**  
AMERICAN OPTICAL COMPANY • SOUTHBRIDGE • MASS.



LÉON DE VOS

Here is the smart new guise for the Pompeian products, Day Cream, Night Cream, and fine-textured Beauty Powder in new shades

## ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 66)

soap, and they can be had in shops throughout the country.

Pompeian, which has been an established name in cosmetics practically ever since you can remember, is doing a job of restyling, both in the cosmetics themselves and in their outward appearance. Above, you see three of the new packages—the Day Cream and the Night Cream, together with the "Beauty Powder," which is a fine, light powder that has an obliging faculty of remaining long on your face and being available in a range of well-chosen modern shades, all for a very moderate price, indeed.

Yardley has a new kit, neatly called the Cabin Case, to see you through a long or short journey by motor, train, or boat. One inspirational idea in this is that the compartments that hold the preparations are water-proofed, so spilling things won't make any difference. The whole top of the case provides you with an ample mirror, and the outside is covered with water-proof material that looks like crocodile. Inside, you get complexion cream and face cream in cunning little pots, lavender soap, cleansing lotion, rouge, a non-spillable box of powder, lipstick, cotton pads, tissues, and last, but not least, Yardley's Old English Lavender.

The Cotton Picker, that ingenious contrivance that has been establishing itself more and more firmly in feminine affections, because of the pleasant way you can pull out just as much cotton as you want at one time, has come forth in a new costume. It is not only better and more beautiful, but, while it is so compact that the new package looks smaller, it really holds about twice as much cotton as it did before. It is low enough to fit conveniently into drawers and bathroom cabinets, has a black enamelled top, and the package is now in orchid, coral, blue, and green, to suit your taste and bathroom colourings. The cotton is the same—fine, soft, and sterilized. Look for it in all the shops.

From Lucien Lelong, who stops designing fashions every so often to introduce some exciting new cosmetic items, come two new creams that have their own individual claims to fame. To begin with, they are in the smart

gold-topped bottles that look as though they might well belong to your dressing-table set. Then, both of them have noteworthy points of texture. The cleansing cream, for example, is of liquefying variety, which, as we are beginning to learn, is what a cream intended especially for cleansing should be. But, while it liquefies readily at skin heat and does a thorough cleansing job, this particular cream is of heavier texture than the usual rapid-liquefying cream, and you feel that it is going a long way towards softening your skin, as well. The second product is the tissue cream, known—and rightly so—as "Double Crème." Here, you have a rich creaminess that isn't oily and that supplies the tired and the dry skin with what it needs most to make it soft and supple. The tissue cream is a faint pink, and both creams are very delicately scented, as good creams should be. You can find them at the better toilet-goods counters.

If you would like something that will make your mouth feel incredibly fresh and clean, you can try Squibb's new Oral Perborate. This is a powder that can be used on your tooth-brush or dissolved in water to make a mouth-wash or gargle, and its prime purpose is to release free oxygen, which is a process that purifies the mouth. You may not know all about that, but you will know how purified your mouth feels. This Oral Perborate comes in a nice square bottle, with a double cap that unscrews in one way so you can use the powder on your brush, and in another to provide a little measuring-cup. In drug and department shops.

Madame Jaquet has just brought out a beauty accessory that ladies cry for. These are cleansing cloths, soft, knitted squares that are not only helpful in the obvious matter of taking off your creams, but for the lipstick that is only soluble in soap and water; for the putting on and taking off of liquids; for taking off a spot in a hurry and sparing a towel—they know no rivals. They remove creams most effectively when moistened in warm water, and they can be laundered for a second use. You can buy them wherever Madame Jaquet's preparations are sold.



# The art of looking cool and lovely

Beauty swims, rides, drives, golfs and plays tennis—all under the blazing summer sun—yet remains miraculously free from the disfiguring signs of sunburn. Science, through the widely recognized discoveries of Helena Rubinstein, makes you immune to the youth-destroying rays of the summer sun!

By using this famous beauty specialist's Sunproof Preparations...proven triumphs in skin protection...you may safely expose yourself to mid-July's hottest days, without any fear of freckles, tan, sunburn, squint lines or flaking shoulders. Your complexion kept fresh, clear and flawless!

Before packing for the beach, mountain or links—visit the nearest Authorized Helena Rubinstein Dealer for your summer protective preparations.

Start your vacation months with an intelligent understanding of your skin's needs by visiting one of Mme. Rubinstein's charming salons—for a Lesson Beauty Treatment, which includes her famous new biological Hormone Creams that re-create the vibrant charm of youth!

Individual Face Analysis — expert advice on facial care and personalized make-up may be had entirely without obligation!



HELENA RUBINSTEIN

Internationally Acclaimed Beauty Specialist.  
Author of "The Art of Feminine Beauty".

## SUMMER GUIDE TO PROTECT YOUR BEAUTY

● **CLEANSE—REJUVENATE**...with Water Lily Cleansing Cream...delightfully refreshing, rejuvenating and purifying. 2.50. For oily, sallow skin use Pasteurized Bleaching Cream—an antiseptic, pore-deep revitalizer and cleanser, with astringent effects. Soothes, refines and clears the skin . . . . 1.00, 2.00

● **FOR DRY, LINED SKIN**...Use Youthifying Tissue Cream...erases fatigue lines, corrects lines and wrinkles, replenishes dry, parched skin . . . . 2.00, 3.50

● **TONE AND BRACE**...with Skin Toning Lotion—refines the pores, braces the tissues, animates and freshens the skin, and prevents fine lines, 1.25, 2.50. For dry skins, Valaze Extrait (anti-wrinkle lotion) . . . . 2.50

### ● BEAUTY OUT OF DOORS

TO TAN EVENLY — and to protect your skin from prolonged exposure to the sun on the boardwalk, beach, boat or motor ride, use Helena Rubinstein's new Sunburn Oil. Guards the skin from burning and freckling . . 1.00

IF YOUR NOSE SHINES, you should use Helena Rubinstein's Liquidine—a delightful skin astringent that checks excess oiliness, corrects over-active pores on nose, chin or forehead and gives a smooth "mat" finish. Ideal as a powder base . . . . 1.50, 2.75

### ● PROTECTIVE FOUNDATIONS

FOR ACTIVE SPORTS...Use Sun and Windproof Cream—a concentrated outdoor protective that counteracts the sun's harmful actinic rays. Use before prolonged exposure on the links, beach or motor ride . . 1.00, 2.00 and 3.50

FOR TOWN OR SPECTATOR SPORTS...Use Water Lily Foundation...protects the skin, prevents it from becoming lined, parched, over-fatigued. Gives a refreshingly cool, smooth, flattering finish . . . . 2.00, 3.50

FOR DAY OR EVENING...Use Sunproof Beauty Lotion—a cooling, flattering protective. Sunproofs the skin, gives a glamorous, delicate finish and prevents redness, freckles, 1.00, 3.50

### ● SUMMER MAKE-UP CREATIONS

POWDERS...Even the loveliest skin needs the final touch of an exquisite powder—to give it a glorious, flattering accent! Delicate in tone, unusually adherent, Helena Rubinstein's Sunproof Beauty Powder harmonizes with every coloring—touches your skin with a magic, dewy charm. It contains rare ingredients that guard the skin from the sun's harmful actinic rays! 1.50. Other enchanting Helena Rubinstein Powders in fascinating tones of Rachel, Natural and the rich, warm Mauresque, 1.00 to 5.50.

ROUGES...The clear tones, exquisite smoothness and perfect purity of Helena Rubinstein's Rouges make them the choice of every woman who recognizes the importance of pure, beautifying cosmetics. Waterproof Cream Rouge brings an assuring note...its fresh, youthful tint...becoming alike to blondes, brunettes or titians, stays on through the most strenuous summer day or evening. Protective too! 1.00. Other becoming Helena Rubinstein rouges, in entrancing natural shades of Red Coral, Red Raspberry and Red Geranium . . 1.00, 2.00

LIPSTICKS...Helena Rubinstein's "Automatic" Lipstick is unsurpassed for sheer beauty

THE UNSURPASSED PREPARATIONS OF HELENA RUBINSTEIN ARE PROCURABLE AT LEADING DEPARTMENT AND DRUG STORES—AND HELENA RUBINSTEIN SALONS IN IMPORTANT METROPOLITAN CITIES.

### SUMMER BEAUTY KIT NOW READY!

Contains seven essential summer beauty preparations—to keep your skin flawless all summer long. Complete in smart silk zipper bag, 6.00.

of coloring, smoothness, lasting loveliness and scrupulous purity! It protects the lips, keeps them fresh, young, exquisite. Its gay, natural tones flatter every type. The new Red Coral tint is youthfully becoming to most faces. The alluring Red Geranium, for blonde types, for day and evening wear. The glowing Red Raspberry, for brunettes. 1.00. The smart Water Lily Lipstick, 1.25. The aristocratic Enchanté Lipstick . . 2.00, 3.50

FINAL ACCENTS—exotic Eye-shadows that gleam with seductive iridescence! 1.00. An Eyelash Grower and Darkener that coaxes lashes to dark, silky growth...1.00. And a Mascara (Persian Eyeblack)...in black, brown and the fascinating blue and blue-green—that stays on through rain and revelry, without beading or blurring! . . 1.00, 1.50

### ● FOR COMPLETE DAINTINESS

WATER LILY BATH POWDER...cooling and refreshing. Large new box . . . . 1.50

WATER LILY DEODORANT TALCUM...indispensable to men and women alike. Convenient shaker tin . . . . 1.00

MAGIC DEPILATORY...prepared according to a rare Oriental formula—for quick, easy removal of superfluous hair. Discourages renewed growth. Causes no irritation. Complete set . . . . 3.00

# helena rubinstein

LONDON

8 East 57th Street, New York

PARIS





## LITTLE DETAILS MAKE A MIGHTY DIFFERENCE

So many details contribute to the smooth running of a household—details that seem trifling when they are well-ordered—details that seem tremendous when they have been overlooked.

That's why it is important to have them accurate . . . whether your establishment requires a whole platoon of servants marshalled by the perfect butler or is confined to the services of a single maid. That's why the editors of Vogue have taken such pains in creating Vogue's Book of Smart Service, a book that carefully covers the duties, demeanor, and dress of servants . . . correct service for breakfast trays, and luncheon, tea, and dinner tables . . . and diagrams of silver and china for every course from the oysters to the finger bowl . . . correct forms for letters of recommendation, and for written orders to servants . . . hints on the care and cleaning of silver.

Perhaps you would like several copies—one for your own reference, and one for each of your servants. The price is but one dollar the copy.

## VOGUE'S BOOK OF SMART SERVICE

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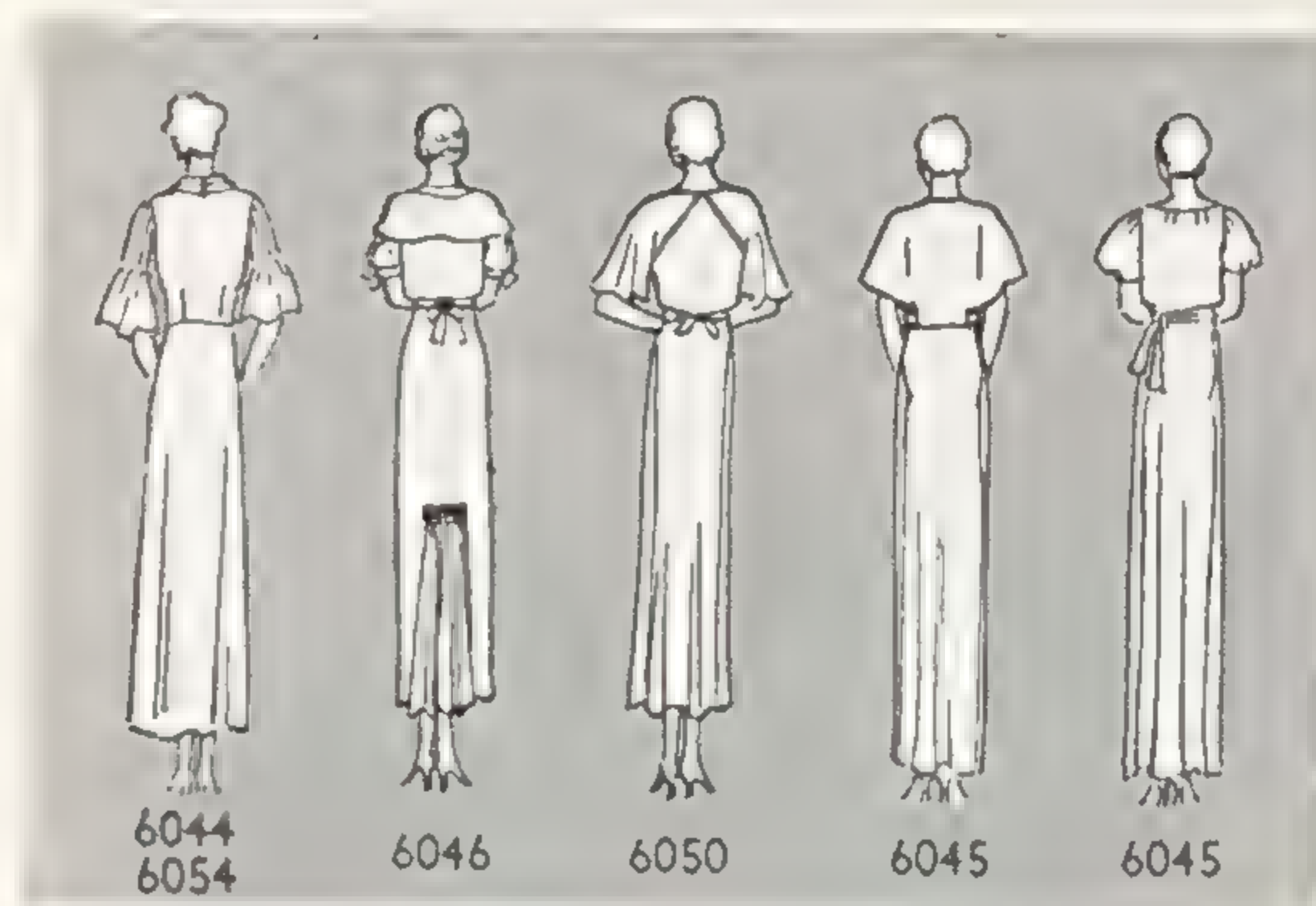
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## DESIGNS FOR PRACTICAL DRESSMAKING



Here are back views of the five frocks illustrated on page 62—all with novel sleeves, cape sleeves, or chic cape effects

## W A S H I N G T O N

(CONTINUED FROM PAGE 24)

existing at all. Certainly, the gilded grandeur of the New York speakeasy of to-day is totally unknown here. This doesn't mean that the bootleggers, as in every other American city, may not be rapidly becoming the moneyed class. But, at least, there seems less garish breaking down of American ideals. The law is more genteelly flaunted.

Charming adjuncts to the residences are their gardens. In the luscious spring, along the Potomac, they play

a prominent part. Lunches and teas and often dinners are served where box and honeysuckle and lilacs are sending forth their delicately reminiscent scents. Among so much that is lovely, small annoyances like cranks and climbers and calling pale.

When visitors bemoan the great political hostesses of the past, we point to the Dorothy Mills, Ruth Hurleys, Ruth Bryan Owens, and Alice Longworths of the present, and exclaim, "Match them if you can."

## S E E N O N T H E S T A G E

(CONTINUED FROM PAGE 41)

contemporary. While they do not actually break away from the old formulae, they veer from them. And in the right direction.

The plans already announced for next season indicate that the tendency we have noted this year will increase in volume and strength. The overwhelming success of "Another Language" and "Of Thee I Sing" have served to give theatrical folk courage. There will be much less hesitancy; fewer plays will attempt to be both pre and post, as we say of other things; we may expect a deal of experimentation. And the tender approach will undoubtedly have superseded the "smart" or caustic or sophisticated (call it what you will—as we have flung the three terms about, they mean the same thing) which prevailed for more than a decade.

### "THE MAN WHO CHANGED HIS NAME"

Of the half-dozen plays presented during the past fortnight, only one is still running. And none of the others had any merit whatsoever either in the writing, the acting, or the production. The one exception is "The Man Who Changed His Name," by the late Edgar Wallace.

It has no special distinction. But until the final moments when the author resorts to as inane and unsatisfactory an explanation of the "mystery" as even the most inventive mind could imagine, it is exciting and not too routine melodrama. Although it indulges in obvious trickery—thunder-

storms, brandished pistols, and the like—to induce thrills, the fact remains that it does thrill. Or would if the star rôle were not so poorly played.

With "The Man Who Changed His Name," Frank Conroy enters the growing list of actor-managers. In both capacities, he acquits himself well. Except for Miss Bainter, the casting is admirable. Conroy himself has never been seen to better advantage than as Selby Clive, the sinister, mysterious, dourly humorous hero. Acting with a sensitive sense of tempo, the forcefulness that comes from a firm reticence, he attracts and holds the attention every moment he is on the stage. He does without apparent effort what Basil Rathbone tried hard to do and did not succeed in doing in "The Devil Passes," the Benn Levy "morality" play with the star-studded cast which ran for several weeks during the winter.

Perhaps Conroy should not be blamed for selecting Miss Bainter. Clifford Brooke, who staged "The Man Who Changed His Name," also directed "East Is West," and the superlatives which were showered upon her then may still be ringing in his ears so that he is unable to hear saner and less obstreperous sounds about her. Such things happen constantly both in and out of the theatre, in private life and public. They account more often than not for the persistence of illusion. And because illusion is so essential to life and art, their value far outweighs the warped judgment and the blindness they entail.



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## COOL COURSES FOR THE HOSTESS

(CONTINUED FROM PAGE 43)

slices, with cucumbers in sour cream, is something in the way of a cold fish course. Brook trout *en gelée* is probably the most masterful of all such dishes, and you see it on page 43 as it is served at the Voisin in New York. Voisin has supplied the recipe for this, which a clever cook can reproduce, and with it goes a gorgeous simple sauce that every cook should learn. With all these cold fish, a wine cup is delicious—white wine—and not necessarily terribly good white wine—with a few strawberries, mint, and whatever else succulent is at hand.

A summer lunch could begin with cold artichokes, with the "chokes" removed and the centre filled with small fresh shrimps, served with a thin Hollandaise. Hors-d'œuvres can take a fresher, less filling turn when summer comes. Baby egg tomatoes with cheese and chives, radishes like roses, cold, sliced eggs with a piquant dressing, fresh salmon salad, and, if you dare, tender young scallions make a gay and delicious assortment. Or cold poached eggs and slices of Virginia ham, on sautéed toast, also with Hollandaise sauce, are delicious.

**Stuffed Trout in Jelly:** This dish will win praise from all your guests. The trout is cleaned, split open, and the bone removed. A stuffing is prepared by pounding a filet of sole with the white of an egg, passing this through a fine sieve, and chilling it, when sufficient heavy cream is added gradually. The trout is filled with this stuffing, rolled in wax paper to hold it together, and poached slowly for ten minutes in a previously prepared "court bouillon." This is composed of a sliced carrot, onion, celery, and parsley stalks, placed in a pan with sufficient water and vinegar, highly seasoned, and cooked together for half an hour. The trout is allowed to cool in this liquor until very cold, when it is drained and decorated, coated with a highly seasoned jelly flavoured with tarragon, and served surrounded with chopped jelly. The watercress dressing is a French dressing in which French wine vinegar and the finest olive-oil—three parts of oil to one of vinegar—are blended with a pinch of dry mustard, and one of sugar, salt and paprika and enough very finely minced watercress to make a thick mixture.



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*The new, perfumed Linit is sold by grocery stores, drug and department stores*



## THE CÔTE DES MAURES

(CONTINUED FROM PAGE 47)

your mackerel is singed over a fire of hickory twigs before you at the table. And at La Capricieuse, out on the sea, in summer-time, you look through an open grill into the kitchen to watch the chef cook your dinner of live fish.

There is a very nice bar on the water-front—Cintra's—to visit between times, and two very good hotels, the Hôtel de Noailles and the Hôtel Louvre et Paix, so that you can be very comfortable. If you like Marseille as much as I do, you will have to drag yourself away to follow the yellow road on my map, through the enchanting little villages.

### ALONG THE COAST

The first of these is Cassis, only a half-hour from Marseille. Cassis gives its name to the famous cordial, a sort of sweet syrup that Americans use in cocktails, as they use grenadine, and that the French mix with water and sip from long glasses on the terraces of cafés. It is here that Tony Montgomery discovered, purchased, and is now restoring an eighteenth-century fortress. It is on the promontory, overhanging the picturesque little harbour, with a quay, lighthouse, and fishing-boats that look more like illustrations in a child's book of fairy-stories than realities. This tiny, unsophisticated little place has one or two small, but excellent hotels. One is the Hôtel des Roches Blanches, commanding a magnificent view from its glass-enclosed terrace and boasting a tiny, sympathetic American bar. Another place is of the sort that is now difficult to find in France, a little café-pension on the quay, which retains all the simple charm of the roadside inn of other days. It is called Au Carillon. Here, you can have your morning coffee from the balcony of your bedroom, overlooking the fishing fleet, and your noonday apéritif right out on the quay among the villagers. I am sure that this pension owes its reputation to Madame Ducros, the proprietress, who is a real personality—a sort of Rosa Lewis of the Midi, upon whom neither change nor time has any effect.

From Cassis, we went over the vine-covered hills and dropped down into the next little harbour, La Ciotat, one of the most famous places along this part of the coast. It is curious to see the old and the new worlds living here side by side, in an unusually amicable arrangement. The old town and its port are untouched by any passing of time. There is the typical water-front, bordered with simple Provençal houses, fishing-boats, and the usual rustic fountains and homely local monuments. Even the ship-building yards across the harbour have the air of a dilapidated industry of other days, and the big liner towering above the little boats, still wearing its first coat of red paint (for it had just come from its launching), looked more like a great, colourful seashell that had come suddenly to the surface than a prosaic merchant ship.

Around the corner in the next cove, one finds the new town—an entirely new town. And because it is all new, it is all in harmony. The architecture is modern, but tempered with the spirit of the Provençal house of the

Midi—a new type of architecture that has come about in the most natural manner. Here are the big modern Golf Hotel, very fine and comfortable, with its own swimming pool; the rather small and intimate Casino, also of modern architecture, built around a swimming pool on the sea; and, all about, countless villas belonging to artists and writers and people of Bohemian persuasion. Colette, the famous French writer, has a villa here, and, in the pine woods back of the town, one catches glimpses of studio-window and bamboo-shaded loggias that, in themselves, describe the life of the colony—a daily routine of writing or painting, broken by the intervals of eating out-of-doors.

On the road once more, we began to fall so deeply under the spell of this country that it seemed a shame to be travelling in a motor, when we should have had horses and a carriage, to be in rhythm with the countryside. Better still, I thought, we should be on our two feet, walking, to get the last thrill out of the country.

A walking tour is the proper thing along this coast—and, after a few days spent in Marseille, probably the proper cure, as well. And, walking tours have again become a fashion in Europe. It would seem to the casual observer that half of Germany has gone out walking in summer! And I noticed not a few "hikers" on this road, as we went creeping along. The countryside seems particularly suited to these tours, for, every three or four miles, one comes to a little depression in the sea, where one can bathe; the villages are within a stone's throw of one another; a place for food or shelter is never lacking; there is everything—pine woods, the sea, gentle ascents and descents, and an endless panorama of beauty.

### A MEETING AT SAINT-CYR

We came next to the picturesque village of Saint-Cyr, two kilometers back from the sea, where, to our astonishment, we found a minute Statue of Liberty occupying the place of prominence in the public square. There she was, looking just like her big sister in the harbour of New York, but holding up an enormous lantern instead of a torch. We made a photograph of her, just to show you! And we learned that the original was made in Marseille.

From Saint-Cyr, it is only a short distance (about five miles) to Bandol, which is the largest and best known of all the resorts along this part of the coast. Bandol has a much-talked-of Casino in the most modern style of architecture. But nothing modern seems to be able to change the character of the coast, which is dominated by picturesque old villages and water-fronts. Sitting at the little bar along the quay, called Poupoune Bar, under a sheltering arcade, we passed the afternoon playing backgammon, watching the fishermen coming with their catches, the townspeople and tourists walking by, and the more elegant members of the community, in knitted trouser suits, such as one finds at Saint-Tropez, on their way to the Casino. (Continued on page 76)

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## THE CÔTE DES MAURES

(CONTINUED FROM PAGE 74)

After Bandol, there are more kilometers of lovely country and endless villas, among them the picturesque villa of the famous French actress, Cécile Sorel, near the village of Sanary. Four kilometers beyond here is the beginning of the tram-line into Toulon, and, if I had been on a walking tour, I would have boarded the tramway—just as, to start with, I would have taken the motor-bus from Marseille to Cassis, where I would have started my wandering on foot.

Toulon, like Marseille, is a place full of charm and picturesque beauty. Oddly enough, the hotels here are not as up-to-date and luxurious as they are elsewhere, which is rather surprising, because Toulon is a big place. However, one can be comfortable in any of the big hotels, and one can dine out-of-doors on the terrace on the quay, at the Restaurant Lyonnais.

Toulon is the big French naval base, and added to the picturesqueness of the town is the colourful going and coming of the fleet. The grey ships gleam like silver in the harbour in the moonlight, white yachts along the quay look like great birds that have gone to rest, and the snatches of music and song floating about remind one of Venice. Everywhere about the streets, at night, are open-air stalls, like delicatessen shops, and, during the day, the fishmongers spread their sail-cloths and set up oyster-bars. The flower shops are equally picturesque, clustered about the many lovely fountains in the tiny squares under the shade of very old trees. Judging by the number of flower stalls to be found, the people of Toulon must particularly love flowers, and, as for shell-fish, they must live on them!

From Toulon, we again took the road by the sea, to Hyères-Plage, through a lovely country, with rather pretentious villas belonging to the rich citizens of Toulon. Here, the road is like a private lane, and I noticed many tiny restaurants, with terraces hanging over the sea, where one could have had a noonday meal at almost any turn of the road. Hyères-Plage is a real retreat, with several good hotels—one in particular, the Hôtel Maritime—and a perfect place for children, both in summer and winter. There is no Casino here, no artist colony, but a lovely beach, pine woods, a comfortable hotel, and almost complete isolation from the mainland, because of the huge marshland between here and Hyères, now used as a French aviation field.

From Hyères, one is forced to take

the inland road for some seventeen kilometers, till one comes again onto the coast at Le Lavandou. Hyères, itself, is a great winter resort. Here is the famous Golf Hotel, where the English come in great numbers to spend the winter. The golf course is excellent, and the hotel has all the comfort and luxury of the more sophisticated Cannes and Monte Carlo.

Le Lavandou is the only one among the fishing villages along this coast that seems to have forgotten that it was a fishing village, for it now presents the façade of a very modern and up-to-date summer resort with a "Grand Hotel," lots of amusing little shops, and a bar on the beach. There is something intriguing about this little place that would make any one want to stop the night and find out what it is all about. The next discovery on the road is a charming *endroit* called La Réserve, a very comfortable restaurant-hotel at Cavalaire, with a marvellous view.

Next, we came to Saint-Tropez—the most picturesque fishing village in this part of the world. Every artist knows it and has painted it. Writers have written romances about it, and fashion has borrowed its name. It is not a place to which one goes and stays, for the simple reason that there are no adequate accommodations in the town for the spoiled tourists. But there is the excellent "Golf Hotel" at Beauvallon, and, beyond Sainte-Maxime, at Val d'Esquières, a really wonderful new hotel—my biggest find on this trip—the Hotel Résidence.

La Résidence is a mammoth hotel, opened only last season, and it could not be more comfortable or done in better taste. It is in a very modern style of architecture, with a big hall decorated and furnished in an amusing manner, large rooms and baths, and very high ceilings, which make the rooms comfortable in hot weather. Each room has a balcony. There are a small golf course, tennis-courts of green asphalt, and a private bathing-beach. The garden is beautifully laid out and planted, and the bar is almost like a little cabaret, at night.

But to return to Saint-Tropez, this is the Mecca for nightly excursions by yacht, motor, and speed-boat, from all along the Riviera. It is a sort of excursion centre, like Coney Island (though, of course, it has not developed to such proportions yet), and dining at L'Escale and La Tour, the two best-known restaurants on the quay, provides the most entertaining of evenings.

## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

(3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.





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by ● Enthusiasm, spirit . . . Treasure **Patricia Gordon** beauty; for it interprets verve. And what more priceless than outdoor loveliness of the complexion at its best? — or so difficult to achieve? Yet this summer's sun need not steal away your beauty, nor winds ravage the most delicate skin. For there is now ready a magical new beauty aid . . . Princess Pat Tinted Foundation. An utterly new conception . . . to assure you the complexion of a lovely Pagan Goddess, the while it provides an invisible protection

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## JUST HOW THEY DO IT

(CONTINUED FROM PAGE 65)

Sunday, rain or shine, she is seen at the races, wearing the newest creations made especially for her by Lucienne of Reboux, and coats and dresses from Vionnet. She also has a house and large properties in Brazil and possesses some of the most glowing jewels in Paris. She is like a jewel herself. Because of her rich Creole coloring, she is one of the outstanding beauties of the day. She has a tiny head, blue-black hair, lovely black eyes, a rich, copper coloured skin, a perfect figure, and slim ankles and wrists. Her beauty treatments are of the simplest, home-made kind.

Having, naturally, a slightly oily skin, she never uses cream or grease of any kind. Instead, she uses as a lotion, a mixture of alcohol and sublimate that she orders at the English Pharmacy. To make up, she washes her skin with the lotion, puts on a little of Elizabeth Arden's geranium cream rouge, and Leclerc's powder in the shade called *banane*. She also uses a medium red lipstick called "Petit," from Valentin.

She never plucks her eyebrows, never puts water on her face, never has a beauty treatment or a face or body massage of any sort. She never touches her eyes or eyelashes, except to rub the lids and lashes with a little vaseline, before going to bed.

Her hair curls naturally, and she washes it herself, once a week, with soap and a special shampoo preparation called "Huile de Cade." At the end, she gives it a hot lemon rinse. Every other day, she brushes on some "Brillantine Marcel." After a shampoo, she arranges her hair herself, with a veil and pins. Her husband's barber comes and cuts her hair once a week. She has a professional manicure, at Massé, once a week, and uses a pale rose varnish, never putting any cream on her hands.

Particularly beautiful are her even, white teeth. At night, before going to bed, she uses a compressed-air apparatus, from White, in the rue de Richelieu, that blows a dentifrice on the teeth, and she thinks that this is most important.

She has two very hot baths a day, followed by a vigorous friction with rough towelling gloves and Coty's toilet-water, "L'Aimant."

Madame Martinez de Hoz believes enormously in a peaceful, quiet life and a great deal of rest. She enjoys her home and her little son. She sleeps never less than eight hours, often nine or ten. She wakes up at nine and, unless she has morning fittings, stays in bed until eleven. She holds to a very strict régime. No fruit, no sauces, no game, no milk, no alcohol. She eats chiefly green vegetables and roast meats. She has never smoked a cigarette in her life. She never goes out to lunch and only rarely to dinner. But a party attended by the most beautiful women in Paris is never complete without her presence.

MADAME SIMON ROLO

Madame Rolo is a beautiful Italian, married to a prominent Egyptian. She spends her winters in Cairo, spring and autumn in Paris, and summer in Venice. She is very tall, her head is

very small, and her hands are lovely.

She wakes up about ten, and takes just one cup of coffee, eating nothing at all for breakfast. She hardly ever goes out before three, and has her fittings only in the afternoon. She is dressed at Patou's. She takes a cup of tea at five, but nothing else. She drinks quantities of bottled water.

She never does *culture physique*, nor does she have massages. In the morning, she has a very hot bath and a very cold shower. She has a special apparatus brought from Egypt which she attaches to the cold-water faucet, with which she can douche her body thoroughly without touching her face or hair. Then she has a brisk rub-down with eau de Cologne. She believes that this is the best method of circulating the blood without fatigue.

She is always home by seven, rests half an hour in bed, then takes another hot bath and cold shower before dressing for dinner. She uses Antoine's products exclusively for her skin. At night, she washes her face with cold water and soap. In the morning, she cleans her skin with Antoine's cleansing cream, followed by an astringent to close the pores; then his cream "284" is applied and wiped off again before putting on his ochre powder and "Pharaoh gras" rouge. Very often, especially before going out to dinner, she rubs in the cream with a piece of ice.

Her hair is very dark and, in spite of her youth, it is turning silver-grey. She is planning to touch it up with a light application of Antoine's "blue liquid." She gets a permanent once a year at Albert's and goes every fortnight to Antoine for a *mise-en-pli*, using his brilliantine to keep her hair in order after it is washed. She brushes her hair each day.

She loves to wear Antoine's false eyelashes in a dark brown shade—they are so light and silky. Although she has no intention of wearing them forever, they amuse her enormously now. She washes her eyes with rose-water and uses a pale blue shadow on her lids. She goes each week for a manicure, choosing a red varnish. And she uses Pepsodent for her teeth.

MISS ISABEL HENRY

Miss Henry is the daughter of Mr. and Mrs. Thomas Charlton Henry, of Philadelphia, and a cousin of Mr. Anthony Drexel. She knows a great many people in Paris, and every one likes to look at her. When she comes into a salon, there, strangers exclaim, "What a beautiful young American!" To European eyes—her unspoiled charm, her poise, her beautifully soignée appearance, her untouched healthy beauty and yet complete indifference to herself are fascination—to them, it is unusual to see such a young person arrive at sheer perfection. Miss Henry arrives by very simple means. She leads a jolly, typically American life, full of diversion, broken by many travels. She uses a very bright lipstick, but no rouge, and she wisely leaves her heavy dark eyebrows unplucked, and they give great character to her face. There is no completely natural beauty to-day—but she is the nearest thing to it.

## IT'S ON PAGE

Automobiles	
Packard	Facing 61
Cameras	
Eastman Kodak	67
Cigarettes	
Chesterfield	Back Cover
Listerine	78
Hosiery	
Rollins Hosiery Mills	64b
Hotels & Travel	
Railways of France	66
Travel Directory	17
Household Supplies	
Cannon Mills	Facing 80
Jewelry & Silverware	
Tiffany & Co.	1
Miscellaneous	
American Optical Co.	68
United States Rubber Co. (Swim Accessories)	Facing 1
Ready-to-Wear	
Bradley Knitting Mills	2
West Coast Knitting Mills	Facing 65
Schools & Camps	6-11
Shoppers' & Buyers' Guide	12
Shops	
Saks-Fifth Avenue	18
Toiletries	
Armand	4-5
Harriet Hubbard Ayer	75
Bauer & Black	72
Caron	20
Cutex	73
Delatone	72
E. Frederics	64
Glazo	3
Godefroy's Oyloff	65
Guerlain	71
Linit	74
Listerine	63
Kathryn Murray	74
Odorono	Facing 64b
Princess Pat	77
Helena Rubinstein	69
John H. Woodbury	61
Zip	79

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SPOKANE  
Whitehouse Co.,  
The Crescent  
TACOMA  
Rhodes Brothers  
WALLA WALLA  
A. M. Jensen Co.

## WEST VIRGINIA

CHARLESTON  
Coyle & Richardson  
HUNTINGTON  
Anderson-Newcomb  
Company  
PARKERSBURG  
The Surprise Store  
WHEELING  
Stone & Thomas

## WISCONSIN

APPLETON  
The Pettibone-Pea-  
body Company  
JANESVILLE  
J. M. Bostwick &  
Sons  
KENOSHA  
The Barden Store Co.  
MADISON  
Harry S. Manchester,  
Inc.  
MILWAUKEE  
The Boston Store,  
T. A. Chapman Co.,  
Gimbel Brothers  
RACINE  
Zahn Dry Goods Co.

## WYOMING

CASPER  
Kassidy Dry Goods Co.  
CHEYENNE  
Albert's Inc.,  
Kassidy Dry Goods Co.  
SHERIDAN  
Stevens, Fryberger &  
Company

## PORTO RICO

SAN JUAN  
P. Guisti & Co., Inc.,  
Calle Allen 27

## CUBA

HAVANA  
Victor Campa Y Ca.,  
S. en C.

## CANADA

ALBERTA  
CALGARY  
Hudson's Bay Co.  
EDMONTON  
Hudson's Bay Co.

## BRITISH COLUMBIA

VANCOUVER  
Hudson's Bay Co.  
VICTORIA  
Hudson's Bay Co.

## MANITOBA

WINNIPEG  
Hudson's Bay Co.,  
The T. Eaton Co.,  
Limited

## NEW BRUNSWICK

ST. JOHN  
Manchester Robertson  
Allison Limited, 27  
King St.

## NOVA SCOTIA

HALIFAX  
The Wood Brothers  
Co., Ltd.

## ONTARIO

HAMILTON  
Finch Brothers, Ltd.,  
29 King St., West,  
The T. Eaton Co.,  
Limited  
LONDON  
Smallman & Ingram,  
Limited, 149-157  
Dundas Street  
OTTAWA  
Murphy-Gamble, Ltd.  
Sparks Street  
ST. CATHARINES  
Canadian Department  
Stores Limited, 17  
St. Paul St.

## TORONTO

The Robert Simpson  
Company, Limited,  
The T. Eaton Co.,  
Limited

## QUEBEC

MONTREAL  
Henry Morgan &  
Company, Limited,  
The Robert Simpson  
Montreal Limited,  
The T. Eaton Co.,  
Limited,  
Jas. A. Ogilvy's Ltd.

## QUEBEC

Myrand & Pouliot,  
Limitée, 205-215  
St. Joseph Street

## SASKATCHEWAN

SASKATOON  
Hudson's Bay Co.





# The sea-going towel leads a double life . . .



A TOWEL'S work is never done. Last year at Bailey's Beach we saw the very same Cannon towel serving as a scarf, a sash, a turban, a rug, a tea cloth, a carry-all — and *a towel!* . . . And playing a star part every time.

It is even more evident this year that summer styles in Cannon towels have two purposes in life. They must ably assist your personal *decor*, and they must be the best dryers that ever patted your sun-tan. All at tiny, tiny prices.

Tell us the color of your eyes—your becomingest shade — what tone best sets off your new beach clothes, and we'll match it in a Cannon towel. Do you need a solid splash of cerulian, jade, peach? Or would you want scenics and smart, simple stripes? Don't you fairly yearn for a coat of many colors? . . . Then you

are treasure-hunting a Cannon towel.

But perhaps your interest lies in efficiency first of all. Fair enough! Cannon towels have been trained in the art of drying, these many years. They work deftly, gently, thoroughly. They use cotton of fine, smooth, extra-long fiber — woven firmly and evenly. They are soft as cloud fluff but tough as rope, utilities first and show-offs second.

So don't hesitate to indulge your fancy, wherever it leads. No successful beach-comber ever had too many towels. And Cannon prices have sunk to Davy Jones' locker—*'way down*. You can have all the towels you'll possibly use and keep practically all your dollars. Won't you go to your store today and camp at the Cannon counter? . . . Cannon Mills, Inc., 70 Worth Street, New York City.



THIS NEW BEACH CAPE  
MAKES A NICE SURPRISE FOR  
A WELCOME WEEK-ENDER . . .

Other sets have matching towels, wash cloths and bath mat—tied with ribbons and Cellophane wrapped. Prices for seven-piece sets in all-over designs range from \$2 to \$5. (Extras may be bought separately as low as 49c for bath towels.) . . . There are other Cannon styles, to suit every taste, costing from 25c to \$2.50 each.

## CANNON TOWELS



*Sure as shootin'  
three others are coming*

...three more  
**C**hesterfield  
smokers!



*Hear the Chesterfield Radio Program.  
Every night except Sunday. Columbia  
network. See local newspaper for time.*

*the Cigarette that's Milder*  
*the Cigarette that TASTES BETTER*

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